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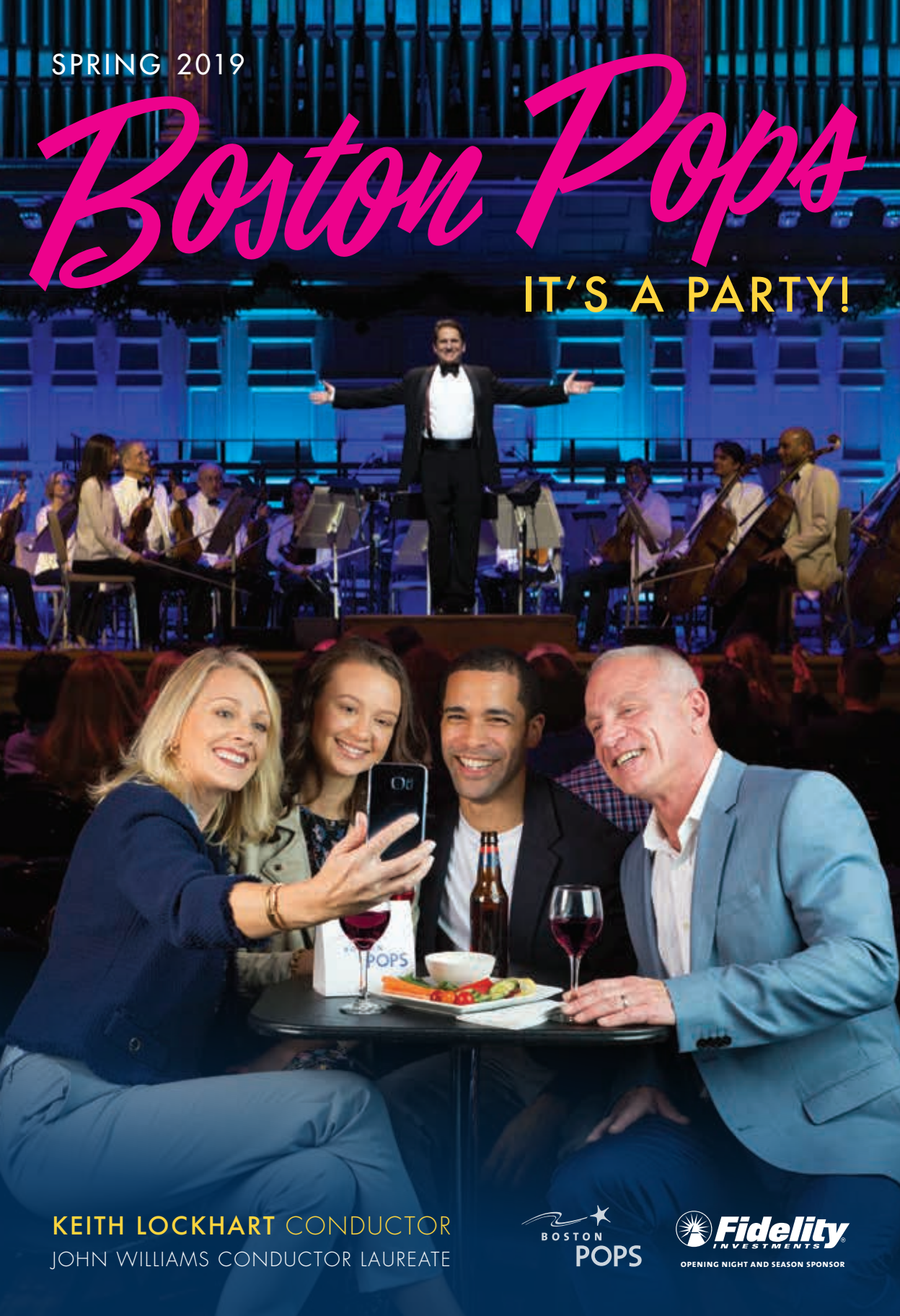

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Keith Lockhart, conductor

The Boston Pops is pleased to offer this first time sensory-friendly concert, designed for all families with children or adults diagnosed with an autism spectrum disorder or sensory sensitivities. In addition to musical selections from John Williams, the concert will include *The Composer is Dead*, music by Nathaniel Stookey with text by Lemony Snicket – a madcap whodunnit where an inspector must sift through an entire orchestra of suspicious instruments to solve the crime. The following modifications will help to create a welcoming environment at Symphony Hall:

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- modified food concessions
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ON DISPLAY IN SYMPHONY HALL

This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of them newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor that takes a look back 50 years to the 1969 Boston Pops season
- An exhibit case in the Brooke Corridor spotlighting BSO founder and sustainer Henry Lee Higginson
- An exhibit case in the Brooke Corridor celebrating women composers whose music the BSO has performed
- Two exhibit cases in the Hatch Corridor focusing on the construction and architecture of Symphony Hall

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, tracing the crucial role of the BSO's orchestra librarian throughout the orchestra's history
- An exhibit case, also audience-right, highlighting a newly acquired collection of letters written between 1919 and 1924 by Georg Henschel, the BSO's first conductor, to the French flutist Louis Fleury, as well as Henschel the composer
- An exhibit case, audience-left, documenting Symphony Hall's history as a venue for jazz concerts between 1938 and 1956

IN THE CABOT-CAHNERS ROOM:

- Two exhibit cases focusing on the life, career, and family history of the late Tanglewood Festival Chorus founder/conductor John Oliver, including personal and professional papers, photographs, and other memorabilia, all donated to the BSO Archives in 2018 by Mr. Oliver's estate
- An exhibit case drawn from materials acquired by the BSO Archives in 2017 documenting the life and musical career of former BSO violinist Einar Hansen, a member of the BSO from 1925 to 1965

TOP OF PAGE, LEFT TO RIGHT:

Composer Amy Beach (1867-1944), c.1910 (Fraser Studios)

An April 1947 program from a Symphony Hall concert featuring Billie Holiday and Louis Armstrong

Duke Ellington, Pops arranger Richard Hayman, and Arthur Fiedler at Tanglewood, 1965 (Photograph by Heinz Weissenstein, Whitestone Photo)

KEITH LOCKHART

Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

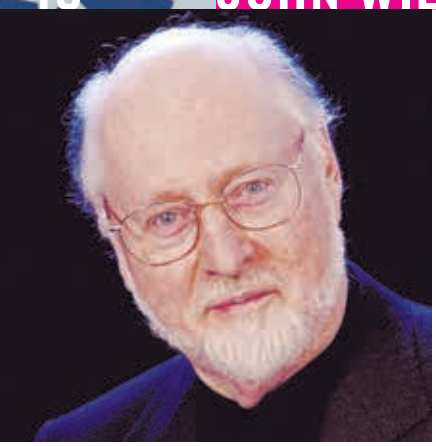
Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 45-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His current film project is *Star Wars: The Rise of Skywalker*, directed by J.J. Abrams. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received 5 Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person. He also has received 7 British Academy

Awards (BAFTA), 24 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies as well as concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. For the opening concert of the BSO's 2009-10 season, James Levine led the premiere of Mr. Williams's *On Willows and Birches*, Concerto for Harp, featuring former BSO Principal Harp Ann Hobson Pilot.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the America's Millennium concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the American Film Institute's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

In spring 2019 the Boston Pops, affectionately called "America's Orchestra," enters its 134th season of entertaining audiences in Boston and beyond, and Boston Pops Conductor Keith Lockhart begins his 25th year at the helm of the orchestra. One of the recurring themes this season is the "Summer of '69," a time of unprecedented scientific exploration, social upheaval, and musical excitement that, 50 years later, resonates still.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year, a little more than a month before the inaugural "Promenade Concert," German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed,

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2019 Keith Lockhart marks his 25th season as Pops Conductor (left)

at Higginson's insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

There were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 2,000 Boston Pops concerts in the past 24 years, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every

The oft-caricatured Arthur Fiedler sports a mop top on the sleeve of this 1964 45 RPM single (top)

Aretha Franklin performed at the 1993 Opening Night at Pops, John Williams conducting

corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and 4 overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 46th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular, and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event.

The 2019 Boston Pops spring season opens with the much-anticipated return of Bernadette Peters, dynamic star of stage and screen, to Symphony Hall. Following this stellar opening, the Boston Pops goes interstellar, presenting John Williams's unforgettable score to the original 1977 *Star Wars: A New Hope* alongside a screening of the blockbuster film. Arlo Guthrie returns with the program "Summer of '69," commemorating the 50th anniversary of Woodstock and other milestones of that paradigm-shifting year; these performances and several others this season feature Pulitzer Prize-nominated composer James Beckel's new work *From the Earth to the Moon and Beyond*, which celebrates the 50th anniversary of the Apollo 11 moon landing. Rhiannon Giddens, who caused a sensation with her 2018 Boston Pops Fireworks Spectacular performance, makes her Symphony Hall debut in a major way—with a four-day mini-festival that includes two nights headlining followed by two nights presenting, along with pianist Lara Downes and vocalist Darius de Haas, her curated concert of works by overlooked African American composers. The winners of

The cast of "On the Town" took the Pops stage in 2018 (top)

A joyful "Stars and Stripes Forever" at last season's Opening Night at Pops

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Fidelity's Young Artists Competition have the opportunity of a lifetime when they perform on the Pops stage on the first night of Ms. Giddens's engagement. In the matinee program "Once Upon a Time…," the orchestra takes listeners on a variety of odysseys—with destinations including the Moon as well as the distant past in a distant galaxy—and performs *The Composer Is Dead*, a new children's classic with music by Nathaniel Stookey and text by Lemony Snicket. The June 1 performance of that program marks a Boston Pops first: a sensory-friendly concert designed for patrons with autism-spectrum disorders or other disabilities that create sensory sensitivities. The family-friendly programming continues as Maestro Lockhart conducts John Williams Film Night, popular scores by the Boston Pops Conductor Laureate performed live to film excerpts. Leslie Odom, Jr., who originated the role of Aaron Burr in *Hamilton*, returns to the Pops stage singing a centenary tribute to Nat King Cole as well as other favorites. Cirque de la Symphonie once again brings its magical mixture of acrobatics and strength to Symphony Hall. This season brings the Pops debuts of comedic actress Jane Lynch, singing from the American Songbook (plus one Guatemalan love song) in her own inimitable style, and of travel guru Rick Steves, who hosts a symphonic tour of works by many of our most beloved European composers performed alongside a video montage, curated by Mr. Steves, documenting this fascinating journey. Charles Floyd returns to conduct the annual Gospel Night, featuring the Boston Pops Gospel Choir and gospel legend Dottie Peoples and including a memorial tribute to the great Aretha Franklin, in a season-closing concert sure to bring down the house.

In anticipation of this season, Keith Lockhart says, "What I love most about planning each Boston Pops spring season is the challenge of introducing new artists and musical themes while also focusing on the great musical traditions that our wonderful audiences have come to cherish and expect each year. I think we've found that perfect balance for the 2019 season."

Ben Folds made piano magic with the Pops and Maestro Lockhart in the 2017 season (top)

Andrew Tighe, Aimee Doherty, Matthew DiBattista, and David McFerrin performed music by Leonard Bernstein last season in a centennial tribute to the composer with Keith Lockhart and the Pops

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A BRIEF HISTORY OF SYMPHONY HALL

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert (BSO Archives)

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is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many pur-

Architect's watercolor rendering of Symphony Hall prior to its construction (BSO Archives)

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poses other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. The latest additions to Symphony Hall include a new, state-of-the-art recording studio and a newly constructed, state-of-the-art video control room. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground (BSO Archives)

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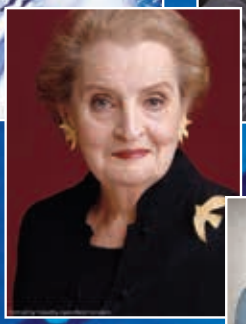
Meow Meow

Andris Nelsons



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Wednesday evening, May 8, 2019, at 8

KEITH LOCKHART conducting

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OPENING NIGHT AT POPS

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

The 1960s: The Turbulent Years, from *Nixon* — Williams

Both Sides Now — Mitchell-Mathes

Tommy Overture/Pinball Wizard — Townshend

Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
ASTRONAUT SUNITA L. WILLIAMS, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Hello, Dolly! from *Hello, Dolly!* — Herman-Hayman

Presenting
BERNADETTE PETERS
Marvin Laird, music director and piano
Kevin Axt, bass
Cubby O'Brien, drums

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Among Those Present: Castle Island Association; North Hill

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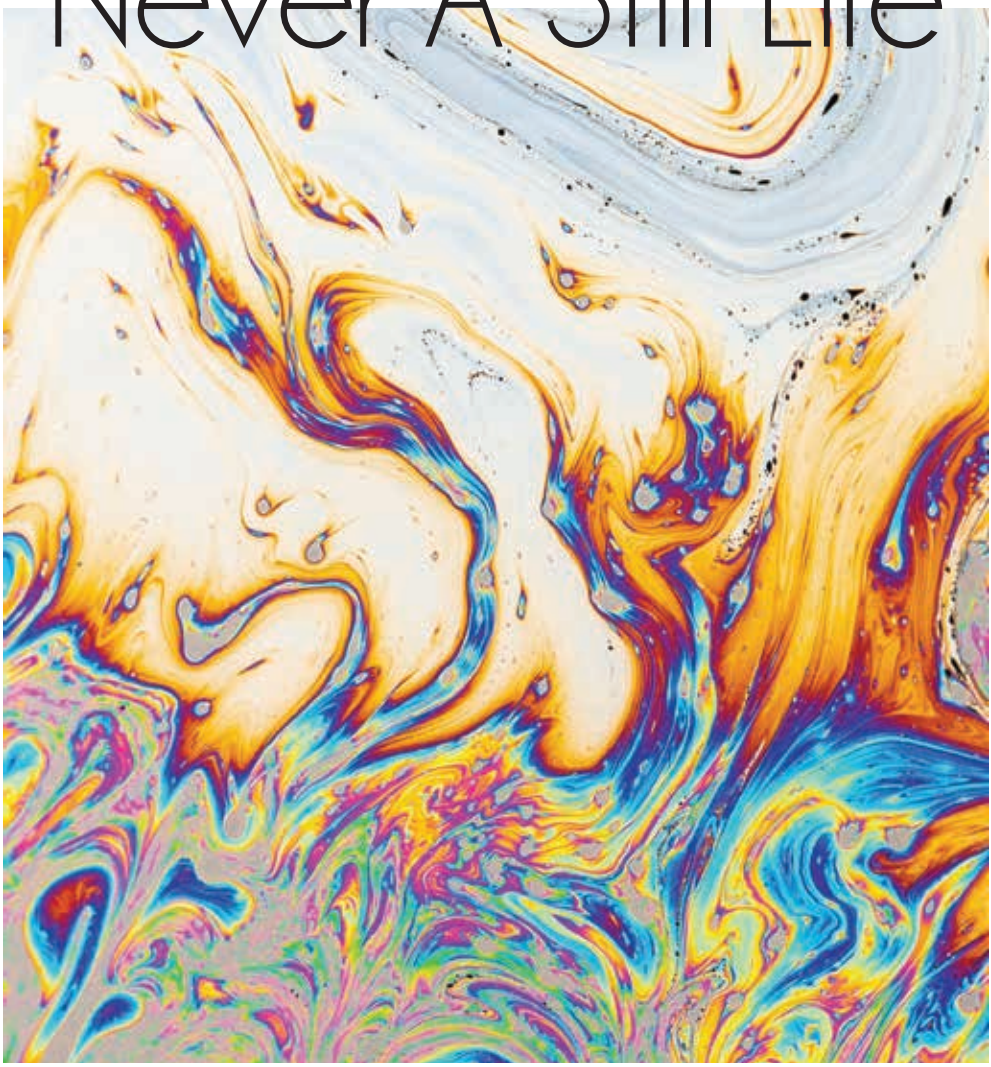

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Thursday evening, May 9, 2019, at 8

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PRESIDENTS AT POPS

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

The 1960s: The Turbulent Years, from *Nixon* — Williams

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Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
ASTRONAUT SUNITA L. WILLIAMS, narrator
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Hello, Dolly! from *Hello, Dolly!* — Herman-Hayman

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BERNADETTE PETERS
Marvin Laird, music director and piano
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Cubby O'Brien, drums

Selections to be announced from the stage

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Friday evening, May 10, 2019, at 8
Saturday afternoon, May 11, 2019, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

John Williams
Star Wars: A New Hope

Feature Film with Orchestra

There will be one intermission

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For the Boston Pops:
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Among Those Present (May 10): Chapman Cultural Tours; Greely High School; Joslin Diabetes Center; Londonderry High School

Among Those Present (May 11): Bristol County Savings Bank; Gates Middle School; Harvard University Outings & Innings; MIT Activities Committee; North Reading High; Quashnet Elementary School; Ross A. Lurgio Middle School; Taunton High School Music Department

Saturday evening, May 11, 2019, at 8

KEITH LOCKHART conducting

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John Williams
Star Wars: A New Hope

Feature Film with Orchestra

There will be one intermission

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THE SUMMER OF '69 REVISITED

Throughout the 2019 Boston Pops season, Keith Lockhart and the orchestra are paying tribute to the 50th anniversary of two watershed moments in United States history: the Apollo moon landing, a manifestation of American technological know-how and determination; and the Woodstock festival, which confirmed the baby boomers as the most significant pop-culture "influencers" of those turbulent times.

Apollo 11 was the first manned mission to the moon, the Eagle landing module alighting on the lunar surface on July 20, 1969. Neil Armstrong became the first person to step onto the moon, Buzz Aldrin the second (the third Apollo 11 astronaut, Michael Collins, remained aboard the command module). The successful completion of this mission fulfilled a 1961 proclamation by President John F. Kennedy to Congress that the country "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Broadcast live to the world and watched on television by twenty percent (c.600 million) of the world's population, this "giant leap for mankind" was a unifying point of pride for the nation and represented a victory in the ongoing "Space Race" with what was then the Soviet Union.

American composer James A. Beckel, Jr. (b.1948), has written a new work for orchestra and narrator, *From the Earth to the Moon and Beyond*, which will be featured on programs throughout the 2019 spring Pops season. In the course of ten-and-a-half minutes, the work depicts the evolution of the universe from the "big bang" through the beginnings of life on Earth and the perpetual human inclination to explore, to the development of America's space program, and, of course, the historic walk on the moon.

About a month later came Woodstock. Billed as "3 Days of Peace & Music," the festival was held at Max Yasgur's dairy farm in Bethel, New York, beginning on Friday, August 15, 1969. The venue was decided upon late in the planning and, as a result, the organizers did not have the resources to install sufficient fencing and ticket booths. Around 186,000 advance tickets were sold, despite the fact that organizers told Bethel authorities they expected a crowd of no more than 50,000 (in actuality, they anticipated about 200,000). When nearly half a million people showed up, the organizers had no choice but to allow free admission to the grounds.

A lot of rain, plus a lack of medical and sanitation facilities, made conditions challenging and unpleasant, and the rampant use of drugs overwhelmed the police, who abandoned any notion of enforcing the law. Many of the iconic audience images from the festival (broadcast on the news and subsequently immortalized in the 1970 movie *Woodstock*) are of attendees using drugs and frolicking in the mud. All in all, however, the Woodstock festival lived up to its billing,

offering an unprecedented lineup of musical artists within a remarkably non-violent environment. It remains a testament to the idealism of what became known as the "Woodstock generation."

Richie Havens unexpectedly became the first to perform when the original opening act, Sweetwater, was delayed by police. Other musical artists appearing at Woodstock included Joe Cocker, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, the Grateful Dead, Tim Hardin, Janis Joplin, Jefferson Airplane, Santana, John Sebastian, and The Who. One of the Woodstock artists, Arlo Guthrie, makes a welcome return to the Boston Pops stage this season as part of the orchestra's salute to 1969. Guthrie performed the penultimate set on day one of Woodstock, beginning at 11:55 p.m. on Friday and ending at 12:25 a.m. on Saturday, his performance preceded by Melanie's and followed by Joan Baez's.

Jimi Hendrix memorably closed the Woodstock festival, which because of rain delays extended into Monday morning. Most of the audience had left, with only about 30,000 remaining at that point. Hendrix's guitar rendition of "The Star-Spangled Banner" became a defining moment of the festival and in rock music; it is being replicated as part of the '69 tribute at Pops.

In 1969 American involvement in Vietnam was ongoing; images from the battlefield and from protests against the war were commonplace in newspapers and on television. Just the year before, the world had witnessed the assassinations of Robert Kennedy and Martin Luther King, Jr. Both the moon landing and Woodstock provided some respite and distraction from the ravaging effects of such somber news.

Whether slipping "the surly bonds of Earth" or literally wallowing in the earth, these disparate landmark events had at least one objective in common: promoting peace. The Apollo 11 astronauts left a plaque on the moon stating "We came in peace for all mankind" and Woodstock fulfilled, perhaps accidentally, its promise of "3 Days of Peace & Music." Today these might seem like simpler messages from a simpler era, but we might do well to remember them during our current tumultuous times.

Eleanor Hayes McGourty

Eleanor Hayes McGourty was editor of the Boston Pops program book for more than thirty of her forty years on the staff of the Boston Symphony Orchestra.

Buzz Aldrin salutes the U.S. flag, courtesy of NASA (left)

The grounds and stage at Woodstock, courtesy of Derek Redmond and Paul Campbell

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Throughout her illustrious career, Bernadette Peters has dazzled audiences and critics with her performances on stage, film, and television, in concert, and on recordings. Best known for her stage work, Ms. Peters recently starred on Broadway as Dolly Gallagher Levi in the hit musical *Hello, Dolly!* She also enjoys a career that boasts an impressive list of television credits, including Amazon Prime's highly popular *Mozart in the Jungle*, which won the 2016 Golden Globe for Best TV Comedy or Musical series. She also appears in the CBS All-Access series *The Good Fight*, a spin-off of the network's popular series *The Good Wife*. One of Broadway's most critically acclaimed performers, Ms. Peters has garnered numerous accolades, including three Tony Awards, a Golden Globe, three Emmy and four Grammy Award nominations, and a star on the Hollywood Walk of Fame. Other recent theater credits include City Center's Encores! Production *A Bed and a Chair: A New York Love Affair*, featuring the music of Stephen Sondheim and orchestrations by Wynton Marsalis, and on Broadway, Stephen Sondheim's *A Little Night Music* and *Follies.* Ms. Peters received both the Tony Award and Drama Desk Award for her performance in the Andrew Lloyd Webber musical *Song and Dance*. She also won a Tony Award for her performance in *Annie Get Your Gun*. She received Tony nominations for her outstanding performances in Sam Mendes's critically acclaimed revival of *Gypsy*, Neil Simon's *The Goodbye Girl*, Stephen Sondheim's Pulitzer Prize-winning musical *Sunday in the Park with George*, the Jerry Herman/Gower Champion ode to the movies *Mack and Mabel*, and the Leonard Bernstein/Comden and Green musical *On the Town*. In addition to these honors, Ms. Peters earned a Drama Desk nomination for her unforgettable portrayal of the Witch in Stephen Sondheim's *Into the Woods*. Other television credits include NBC-TV's *Smash* and ABC-TV's *Grey's Anatomy* and *Ugly Betty*, to name a few. In addition to starring in the Lifetime TV movie *Living Proof*, Ms. Peters has lit up the silver screen in 17 films throughout her distinguished career. She received a Golden Globe Award for her memorable performance in *Pennies from Heaven*. Other film credits include *The Jerk, The Longest Yard, Silent Movie, Annie*, *Pink Cadillac*, *Slaves of New York*, Woody Allen's *Alice*, *Impromptu*, *It Runs in the Family*, and *Coming Up Roses*. She has recorded six solo albums, including the Grammy-nominated *I'll Be Your Baby Tonight*; *Sondheim, Etc.: Bernadette Peters Live at Carnegie Hall*; and *Bernadette Peters Loves Rodgers & Hammerstein,* in addition to numerous original Broadway cast recordings. Ms. Peters devotes her time and talents to numerous events that benefit Broadway Cares/Equity Fights AIDS. Her "pet project" Broadway Barks, co-founded with Mary Tyler Moore, is an annual, star-studded dog and cat

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adoption event that benefits shelter animals in the New York City area. She is a *New York Times* bestselling author who has penned three children's books: *Broadway Barks, Stella Is a Star*, and *Stella and Charlie: Friends Forever*. All of her proceeds from the sale of these books benefit Broadway Barks. She resides in New York with her rescue dogs, Charlie and Rosalia. Ms. Peters has performed with the Boston Pops on numerous occasions. Her most recent appearances with "America's Orchestra" were in May and July 2015 at Symphony Hall and Tanglewood, respectively, and on a tour of the Midwest in 2017.

SUNITA L. WILLIAMS (CAPTAIN, U.S. NAVY, RET.)

Sunita L. Williams is a NASA astronaut and a veteran of the U.S. Navy whose career is distinguished by remarkable feats and firsts. In 1987 Capt. Williams received her commission as an Ensign in the Navy, beginning a tenure in which she served in various aviation-engineering capacities, logging more than 3,000 flight hours in more than 30 different aircraft. In 1995, she was assigned to the USS *Saipan* as the aircraft handler and assistant air boss. Capt. Williams was deployed onboard the USS *Saipan* when she was selected by NASA for the astronaut program in 1998. Following a period of training and evaluation, she worked in Moscow with the Russian Space Agency on contributions to the International Space Station and with the first Expedition crew. Following the return of Expedition 1, Capt. Williams worked in the robotics branch on the station's robotic arm and the follow-on Special Purpose Dexterous Manipulator. She is a veteran of two space missions, Expeditions 14/15 and 32/33, and is currently training for her third long-duration mission to the International Space Station. In 2007, aboard the station, Sunita Williams became the first person to run a marathon in space: registered as a runner in the Boston Marathon, she ran the 26.2 miles in 4 hours and 24 seconds on the ISS treadmill while hurtling around Earth at roughly 5 miles per second.

JAMES BECKEL

James Beckel, composer of *From the Earth to the Moon and Beyond*, was born in Marion, Ohio. A very active composer and arranger, Mr. Beckel has had his original works performed by professional orchestras across the country and recorded by ensembles such as the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony, as well as Greg Hustis and members of the Dallas Symphony, who recorded Mr. Beckel's Pulitzer Prize-nominated *The Glass Bead Game: Concerto for Horn and Orchestra*. Mr. Beckel has written a number of successful patriotic works that have been performed by the United States Coast Guard Band and the Air Force Band of Flight. A member of the music faculty at DePauw University, Mr. Beckel was the principal trombonist with the Indiana Symphony from 1969 to his retirement in 2018.

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"THE STARS AND STRIPES": FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor.

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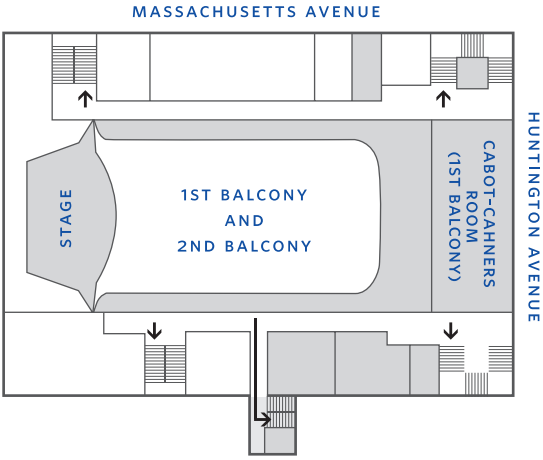

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Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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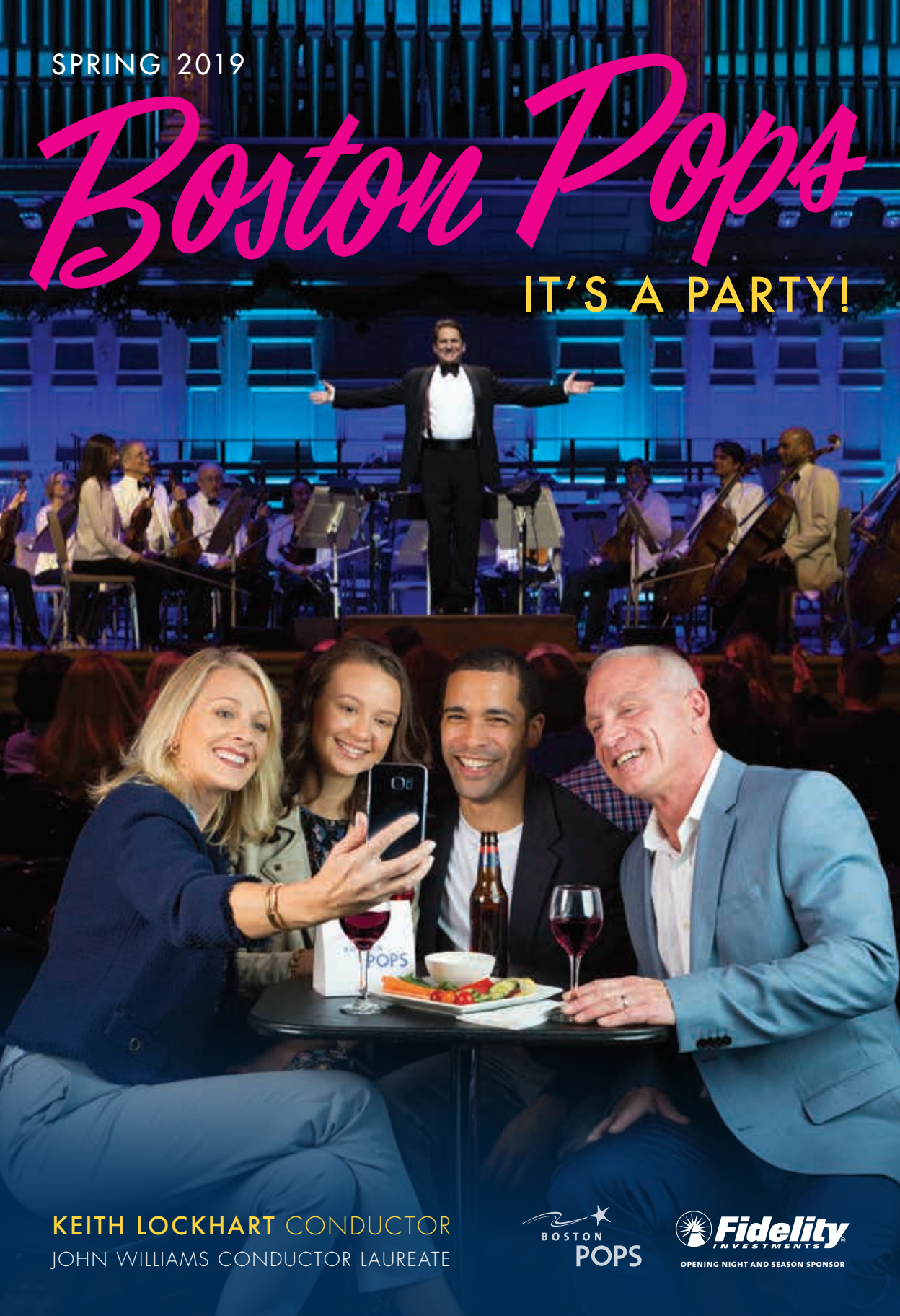

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This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of them newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor that takes a look back 50 years to the 1969 Boston Pops season
- An exhibit case in the Brooke Corridor spotlighting BSO founder and sustainer Henry Lee Higginson
- An exhibit case in the Brooke Corridor celebrating women composers whose music the BSO has performed
- Two exhibit cases in the Hatch Corridor focusing on the construction and architecture of Symphony Hall

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, tracing the crucial role of the BSO's orchestra librarian throughout the orchestra's history
- An exhibit case, also audience-right, highlighting a newly acquired collection of letters written between 1919 and 1924 by Georg Henschel, the BSO's first conductor, to the French flutist Louis Fleury, as well as Henschel the composer
- An exhibit case, audience-left, documenting Symphony Hall's history as a venue for jazz concerts between 1938 and 1956

IN THE CABOT-CAHNERS ROOM:

- Two exhibit cases focusing on the life, career, and family history of the late Tanglewood Festival Chorus founder/conductor John Oliver, including personal and professional papers, photographs, and other memorabilia, all donated to the BSO Archives in 2018 by Mr. Oliver's estate
- An exhibit case drawn from materials acquired by the BSO Archives in 2017 documenting the life and musical career of former BSO violinist Einar Hansen, a member of the BSO from 1925 to 1965

TOP OF PAGE, LEFT TO RIGHT:

Composer Amy Beach (1867-1944), c.1910 (Fraser Studios)

An April 1947 program from a Symphony Hall concert featuring Billie Holiday and Louis Armstrong

Duke Ellington, Pops arranger Richard Hayman, and Arthur Fiedler at Tanglewood, 1965 (Photograph by Heinz Weissenstein, Whitestone Photo)

KEITH LOCKHART

Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

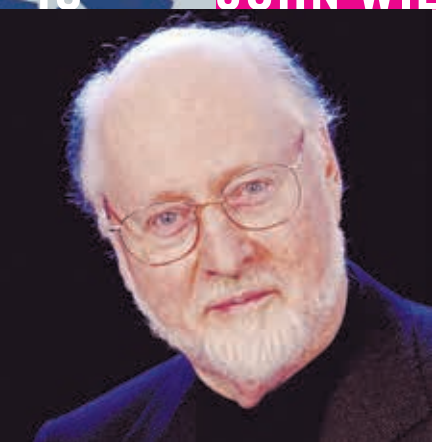
Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 45-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His current film project is *Star Wars: The Rise of Skywalker*, directed by J.J. Abrams. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received 5 Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person. He also has received 7 British Academy

Awards (BAFTA), 24 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies as well as concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. For the opening concert of the BSO's 2009-10 season, James Levine led the premiere of Mr. Williams's *On Willows and Birches*, Concerto for Harp, featuring former BSO Principal Harp Ann Hobson Pilot.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the America's Millennium concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the American Film Institute's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

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Daniel Bauch
Kyle Brightwell
Matthew McKay
James Gwin
Drums

HARP

Jessica Zhou
Principal

KEYBOARD

Ben Cook

LIBRARIANS

D. Wilson Ochoa
Principal

Mark Fabulich
Paul Greitzer

ORCHESTRA MANAGER AND DIRECTOR OF ORCHESTRA PERSONNEL

Lynn G. Larsen

ASSISTANT PERSONNEL MANAGER

Andrew Tremblay

STAGE MANAGER

John Demick

* participating in a system of rotated seating

§ substituting

+ on sabbatical leave

° on leave

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ABOUT THE BOSTON POPS

In spring 2019 the Boston Pops, affectionately called "America's Orchestra," enters its 134th season of entertaining audiences in Boston and beyond, and Boston Pops Conductor Keith Lockhart begins his 25th year at the helm of the orchestra. One of the recurring themes this season is the "Summer of '69," a time of unprecedented scientific exploration, social upheaval, and musical excitement that, 50 years later, resonates still.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year, a little more than a month before the inaugural "Promenade Concert," German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed,

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2019 Keith Lockhart marks his 25th season as Pops Conductor (left)

at Higginson's insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

There were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 2,000 Boston Pops concerts in the past 24 years, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually

The oft-caricatured Arthur Fiedler sports a mop top on the sleeve of this 1964 45 RPM single (top)

Aretha Franklin performed at the 1993 Opening Night at Pops, John Williams conducting

every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and 4 overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 46th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular, and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event.

The 2019 Boston Pops spring season opens with the much-anticipated return of Bernadette Peters, dynamic star of stage and screen, to Symphony Hall. Following this stellar opening, the Boston Pops goes interstellar, presenting John Williams's unforgettable score to the original 1977 *Star Wars: A New Hope* alongside a screening of the blockbuster film. Arlo Guthrie returns with the program "Summer of '69," commemorating the 50th anniversary of Woodstock and other milestones of that paradigm-shifting year; these performances and several others this season feature Pulitzer Prize-nominated composer James Beckel's new work *From the Earth to the Moon and Beyond*, which celebrates the 50th anniversary of the Apollo 11 moon landing. Rhiannon Giddens, who caused a sensation with her 2018 Boston Pops Fireworks Spectacular performance, makes her Symphony Hall debut in a major way—with a four-day mini-festival that includes two nights headlining followed by two nights presenting, along with pianist Lara Downes and vocalist Darius de Haas, her curated concert of works by overlooked African American composers. The winners of

The cast of "On the Town" took the Pops stage in 2018 (top)

A joyful "Stars and Stripes Forever" at last season's Opening Night at Pops

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Fidelity's Young Artists Competition have the opportunity of a lifetime when they perform on the Pops stage on the first night of Ms. Giddens's engagement. In the matinee program "Once Upon a Time…," the orchestra takes listeners on a variety of odysseys—with destinations including the moon as well as the distant past in a distant galaxy—and performs *The Composer Is Dead*, a new children's classic with music by Nathaniel Stookey and text by Lemony Snicket. The June 1 performance of that program marks a Boston Pops first: a sensory-friendly concert designed for patrons with autism-spectrum disorders or other disabilities that create sensory sensitivities. The family-friendly programming continues as Maestro Lockhart conducts John Williams Film Night, popular scores by the Boston Pops Conductor Laureate performed live to film excerpts. Leslie Odom, Jr., who originated the role of Aaron Burr in *Hamilton*, returns to the Pops stage singing a centenary tribute to Nat King Cole as well as other favorites. Cirque de la Symphonie once again brings its magical mixture of acrobatics and strength to Symphony Hall. This season brings the Pops debuts of comedic actress Jane Lynch, singing from the American Songbook (plus one Guatemalan love song) in her own inimitable style, and of travel guru Rick Steves, who hosts a symphonic tour of works by many of our most beloved European composers performed alongside a video montage, curated by Mr. Steves, documenting this fascinating journey. Charles Floyd returns to conduct the annual Gospel Night, featuring the Boston Pops Gospel Choir and gospel legend Dottie Peoples and including a memorial tribute to the great Aretha Franklin, in a season-closing concert sure to bring down the house.

In anticipation of this season, Keith Lockhart says, "What I love most about planning each Boston Pops spring season is the challenge of introducing new artists and musical themes while also focusing on the great musical traditions that our wonderful audiences have come to cherish and expect each year. I think we've found that perfect balance for the 2019 season."

Ben Folds made piano magic with the Pops and Maestro Lockhart in the 2017 season (top)

Andrew Tighe, Aimee Doherty, Matthew DiBattista, and David McFerrin performed music by Leonard Bernstein last season in a centennial tribute to the composer with Keith Lockhart and the Pops

THE SUMMER OF '69 REVISITED

Throughout the 2019 Boston Pops season, Keith Lockhart and the orchestra are paying tribute to the 50th anniversary of two watershed moments in United States history: the Apollo moon landing, a manifestation of American technological know-how and determination; and the Woodstock festival, which confirmed the baby boomers as the most significant pop-culture "influencers" of those turbulent times.

Apollo 11 was the first manned mission to the moon, the Eagle landing module alighting on the lunar surface on July 20, 1969. Neil Armstrong became the first person to step onto the moon, Buzz Aldrin the second (the third Apollo 11 astronaut, Michael Collins, remained aboard the command module). The successful completion of this mission fulfilled a 1961 proclamation by President John F. Kennedy to Congress that the country "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Broadcast live to the world and watched on television by twenty percent (c.600 million) of the world's population, this "giant leap for mankind" was a unifying point of pride for the nation and represented a victory in the ongoing "Space Race" with what was then the Soviet Union.

American composer James A. Beckel, Jr. (b.1948), has written a new work for orchestra and narrator, *From the Earth to the Moon and Beyond*, which will be featured on programs throughout the 2019 spring Pops season. In the course of ten-and-a-half minutes, the work depicts the evolution of the universe from the "big bang" through the beginnings of life on Earth and the perpetual human inclination to explore, to the development of America's space program, and, of course, the historic walk on the moon.

About a month later came Woodstock. Billed as "3 Days of Peace & Music," the festival was held at Max Yasgur's dairy farm in Bethel, New York, beginning on Friday, August 15, 1969. The venue was decided upon late in the planning and, as a result, the organizers did not have the resources to install sufficient fencing and ticket booths. Around 186,000 advance tickets were sold, despite the fact that organizers told Bethel authorities they expected a crowd of no more than 50,000 (in actuality, they anticipated about 200,000). When nearly half a million people showed up, the organizers had no choice but to allow free admission to the grounds.

A lot of rain, plus a lack of medical and sanitation facilities, made conditions challenging and unpleasant, and the rampant use of drugs overwhelmed the police, who abandoned any notion of enforcing the law. Many of the iconic audience images from the festival (broadcast on the news and subsequently immortalized in the 1970 movie *Woodstock*) are of attendees using drugs and frolicking in the mud. All in all, however, the Woodstock festival lived up to its billing,

offering an unprecedented lineup of musical artists within a remarkably non-violent environment. It remains a testament to the idealism of what became known as the "Woodstock generation."

Richie Havens unexpectedly became the first to perform when the original opening act, Sweetwater, was delayed by police. Other musical artists appearing at Woodstock included Joe Cocker, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, the Grateful Dead, Tim Hardin, Janis Joplin, Jefferson Airplane, Santana, John Sebastian, and The Who. One of the Woodstock artists, Arlo Guthrie, makes a welcome return to the Boston Pops stage this season as part of the orchestra's salute to 1969. Guthrie performed the penultimate set on day one of Woodstock, beginning at 11:55 p.m. on Friday and ending at 12:25 a.m. on Saturday, his performance preceded by Melanie's and followed by Joan Baez's.

Jimi Hendrix memorably closed the Woodstock festival, which because of rain delays extended into Monday morning. Most of the audience had left, with only about 30,000 remaining at that point. Hendrix's guitar rendition of "The Star-Spangled Banner" became a defining moment of the festival and in rock music; it is being replicated as part of the '69 tribute at Pops.

In 1969 American involvement in Vietnam was ongoing; images from the battlefield and from protests against the war were commonplace in newspapers and on television. Just the year before, the world had witnessed the assassinations of Robert Kennedy and Martin Luther King, Jr. Both the moon landing and Woodstock provided some respite and distraction from the ravaging effects of such somber news.

Whether slipping "the surly bonds of Earth" or literally wallowing in the earth, these disparate landmark events had at least one objective in common: promoting peace. The Apollo 11 astronauts left a plaque on the moon stating "We came in peace for all mankind" and Woodstock fulfilled, perhaps accidentally, its promise of "3 Days of Peace & Music." Today these might seem like simpler messages from a simpler era, but we might do well to remember them during our current tumultuous times.

Eleanor Hayes McGourty

Eleanor Hayes McGourty was editor of the Boston Pops program book for more than thirty of her forty years on the staff of the Boston Symphony Orchestra.

Buzz Aldrin salutes the U.S. flag, courtesy of NASA (left)

The grounds and stage at Woodstock, courtesy of Derek Redmond and Paul Campbell

Tuesday evening, May 14, 2019, at 8

KEITH LOCKHART conducting

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John Williams
Star Wars: A New Hope

Feature Film with Orchestra

There will be one intermission

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Star Wars Film Concert Series
Star Wars: A New Hope

Twentieth Century Fox Presents
A Lucasfilm Ltd. production

Starring
Mark Hamill
Harrison Ford
Carrie Fisher
Peter Cushing
and Alec Guinness

Written and Directed by
George Lucas

Produced by
Gary Kurtz

Music by
John Williams
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Panavision
Prints by Deluxe
Technicolor
MPAA PG Rating

Original Motion Picture Disneymusicemporium.com

Star Wars Film Concert Series Production Credits

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Wednesday evening, May 15, 2019, at 8

KEITH LOCKHART conducting

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SUMMER OF '69

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

The 1960s: The Turbulent Years, from *Nixon* — Williams

Here Comes the Sun — Harrison-Mathes

Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
DR. MAE JEMISON, narrator
Physician, Engineer, Social Scientist, Former NASA Astronaut, and Principal of 100 Year Starship
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Tommy Overture/Pinball Wizard — Townshend-Mathes

Presenting
Arlo Guthrie: [Still] (A)Live From Woodstock
Arlo Guthrie, guitar and vocals

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Thursday evening, May 16, 2019, at 8

KEITH LOCKHART conducting

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SUMMER OF '69

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

The 1960s: The Turbulent Years, from *Nixon* — Williams

Here Comes the Sun — Harrison-Mathes

Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
DR. MAE JEMISON, narrator
Physician, Engineer, Social Scientist, Former NASA Astronaut, and Principal of 100 Year Starship
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INTERMISSION

Tommy Overture/Pinball Wizard — Townshend-Mathes

Presenting
Arlo Guthrie: [Still] (A)Live From Woodstock
Arlo Guthrie, guitar and vocals

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Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Among Those Present: AARP, Chapter #207; A.D.L. Alumni Association; Anbaric Holding, LLC; Christian Heritage Academy; Funtastic Getaways; KSP Financial; MIT Activities Committee; The Price Center; Stonehill College Alumni

Friday evening, May 17, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

SUMMER OF '69

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

The 1960s: The Turbulent Years, from *Nixon* — Williams

Concentric Circles — Wiley
DAVID STEWART WILEY, Class of '89, piano

DAVID STEWART WILEY, Class of '89, conducting

Piano Concerto No. 2, Movement 1 — Rachmaninov
HAEUN JUNG, Winner of the 2019 Tufts/New England Conservatory Concerto Competition

Dear Alma Mater — Lewis
Tuftonia's Day — Hayes
THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

From the Earth to the Moon and Beyond — Beckel
Former NASA Astronaut FREDERICK H. (RICK) HAUCK (Capt., U.S. Navy, ret.), Class of '62, narrator
Astronaut Scholarship Winner LAUREN VARANESE, Class of '19, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Tommy Overture/Pinball Wizard	Townshend-Mathes
Across the Universe	Lennon/McCartney-Mathes
Here Comes the Sun	Harrison-Mathes
The Long and Winding Road	Lennon/McCartney-Mathes
My Cherie Amour	Wonder/Cosby/Moy-Mathes
Space Oddity	Bowie-Mathes
Both Sides Now	Mitchell-Mathes
Aquarius/Let the Sunshine In	Ragni/Rado/MacDermot-Walden

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Saturday evening, May 18, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

SUMMER OF '69

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

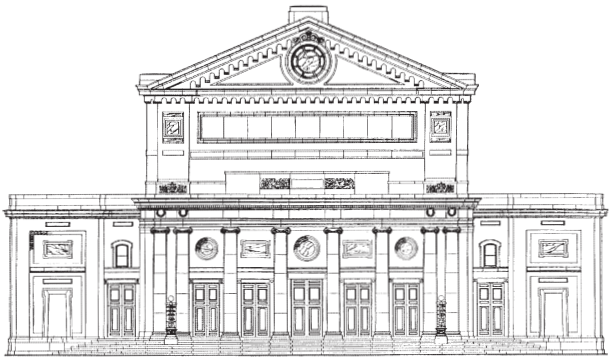
Overture to *Goodbye, Mr. Chips* — Williams

The 1960s: The Turbulent Years, from *Nixon* — Williams

Violin Concerto in E minor, Op. 64, first movement — Mendelssohn
MICHAEL DUFFETT, one winner of the 2019 Boston University Soloists' Competition*

From the Earth to the Moon and Beyond — Beckel
NASA Aerospace Engineer DR. JENNY GRUBER, Class of '99, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION



Tommy Overture/Pinball Wizard	Townshend-Mathes
Across the Universe	Lennon/McCartney-Mathes
Here Comes the Sun	Harrison-Mathes
The Long and Winding Road	Lennon/McCartney-Mathes
My Cherie Amour	Wonder/Cosby/Moy-Mathes
Space Oddity	Bowie-Mathes
Both Sides Now	Mitchell-Mathes
Aquarius/Let the Sunshine In	Ragni/Rado/MacDermot-Walden

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Michael Duffett, the winners include Patrick Elisha (piano) and Alyssa Primeau (flute).

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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ARLO GUTHRIE

Arlo Guthrie has been known to generations as a prolific songwriter, social commentator, master storyteller, actor, and activist. Born in Coney Island, New York, in 1947, Arlo is the eldest son of Marjorie Mazia Guthrie, a professional dancer with the Martha Graham Company, and Woody Guthrie, America's most beloved singer/writer/philosopher/artist. Arlo has become an iconic figure in folk music in his own right with a distinguished and varied career spanning over 50 years. Arlo's 1967 "The Alice's Restaurant Massacree," an 18-minute-20-second partially sung comic monologue opposing the Vietnam War and the backward reasoning of authority, has become an anti-establishment anthem and an essential part of Thanksgiving on rock stations. The song achieved platinum status and was made into a movie, in which Arlo stars as himself, by Arthur Penn in 1969. That year also brought Arlo to the rock festival of the ages—Woodstock. His appearance showcased his chart-topping "Coming Into Los Angeles," which was included on the multi-platinum *Woodstock* soundtrack and movie. Beginning the seventies with a number of albums for Warner Bros., Mr. Guthrie helped set the standard for the singer-songwriter genre burgeoning at the time; perhaps the best known of these albums is *Hobo's Lullaby* (1972). The critically acclaimed *Amigo* (1976) includes "Massachusetts," honored in 1981 as the official State Folk Song. In 1983, Mr. Guthrie left the major record label system to establish the independent label Rising Son, which is still in active operation, serving as his record and production company. In addition to his musical career, Mr. Guthrie is an accomplished actor with numerous appearances on television—including his recurring roles in two major network television series (*The Byrds of Paradise* and *Relativity*)—and in feature films, the aforementioned *Alice's Restaurant* and *Roadside Prophets* (1992). He is the author of four children's books and is a distinguished photographer, showing his works in selected galleries. Inspired by his parents' activism, Arlo bought the old Trinity Church that is now home to the Guthrie Center and the Guthrie Foundation. Named for his parents, The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, health care, cultural preservation, and educational exchange. In 2009 Arlo was awarded the ASCAP Foundation Champion Award for making a difference through social action on behalf of worthwhile causes and demonstrating exceptional efforts in humanitarianism. Mr. Guthrie debuted at Tanglewood in 1989 with Pete Seeger and with the Pops at Symphony Hall in 1998.

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DR. MAE JEMISON

Physician, engineer, social scientist, former astronaut, and principal of 100 Year Starship®, Dr. Mae Jemison integrates the physical and social sciences with art and culture to solve problems and foster innovation. Her global initiative 100 Year Starship®, seed-funded through a competitive grant from DARPA, works to ensure the capabilities for human travel to another star within the next 100 years—while transforming life on Earth. Dr. Jemison served six years as a NASA astronaut and was the first woman of color in the world to go into space, which she did aboard a joint Space Shuttle mission with the Japanese space agency. Trained as an engineer, social scientist, dancer, and medical doctor, Mae Jemison was the Area Peace Corps Medical Officer for Sierra Leone and Liberia. As a professor at Dartmouth College, she focused on sustainable development and technology design for both industrialized and developing nations. She founded two technology companies and the non-profit Dorothy Jemison Foundation for Excellence, which designs and implements STEM education experiences impacting thousands of students and hundreds of teachers worldwide. She is a member the U.S. National Academy of Medicine, Fortune 500 companies' boards, and the National Women's Hall of Fame, and is Chair of the National Academies' Study on Promising Practices for Addressing the Underrepresentation of Women in Science, Engineering, and Medicine. In October 2018 she spearheaded Look Up® to connect people to space, Earth, and each other. Dr. Jemison was the first actual astronaut to appear on the *Star Trek* TV series and is a LEGO figurine in the LEGO Women of NASA kit.

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JAMES BECKEL

James Beckel, composer of *From the Earth to the Moon and Beyond*, was born in Marion, Ohio. A very active composer and arranger, Mr. Beckel has had his original works performed by professional orchestras across the country and recorded by ensembles such as the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony, as well as Greg Hustis and members of the Dallas Symphony, who recorded Mr. Beckel's Pulitzer Prize-nominated *The Glass Bead Game: Concerto for Horn and Orchestra*. Mr. Beckel has written a number of successful patriotic works that have been performed by the United States Coast Guard Band and the Air Force Band of Flight. A member of the music faculty at DePauw University, Mr. Beckel was the principal trombonist with the Indiana Symphony from 1969 to his retirement in 2018.

RICK HAUCK (CAPTAIN, U.S. NAVY, RET.)

Rick Hauck (Tufts A62, H07, A87P, J92P) was a career naval aviator, astronaut, and businessman. An NROTC midshipman, he was commissioned an Ensign at Tufts University in 1962. In 1973, as a test pilot, he oversaw the evaluation of the F-14 Tomcat in the aircraft carrier environment. As a NASA astronaut he co-piloted the seventh flight of the Space Shuttle in 1983 and commanded Space Shuttle missions aboard *Discovery* in 1984 and 1988. The latter was the first Shuttle flight after the *Challenger* tragedy. He is a Fellow of the Society of Experimental Test Pilots and the American Institute of Aeronautics and Astronautics and is a National Associate of the National Academies. He has chaired or served on several space-related advisory committees and panels for the Department of Transportation, NASA, the Department of Commerce, and the National Research Council. He was inducted into the U.S. Astronaut Hall of Fame in 2001. Capt. Hauck earned a B.S. from Tufts in 1962 and an M.S. from MIT in 1966. He was elected Tufts Alumni Trustee in 1987, was reelected in 1992, and now serves as Trustee Emeritus. In 2005, Capt. Hauck retired after 14 years as President and CEO of AXA Space, a company that underwrote the financial risk of launching and operating satellites. Among his recognitions from Tufts are the Presidential Medal, the Distinguished Alumnus Award, and the Light on the Hill Award, and the university granted him a Doctor of Public Service degree (honoris causa) in 2007. He has been awarded two Department of Defense Distinguished Service Medals, the highest non-combat medal granted by the DoD, as well as the Distinguished Flying Cross. NASA awards include their Distinguished Service Medal and the Outstanding Leadership Medal. He is married to Susan Bruce (J65), whose daughter is Betsy Thompson (LA92). His son is Steve Hauck (LA87).

…Guest Artists continue on page 41.

DEFINING MOMENTS

Music has the power to transform young lives.

We congratulate the 2019 Young Artists Competition winners for their extraordinary achievements. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

For moments such as these, and for our common love of music, Fidelity Investments® is proud to be the season sponsor of the Boston Pops.

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2018 Fidelity Investments Young Artists Competition Winners performing at the Boston Pops

Michael Arumainayagam
Wellesley High School

Caroline Dressler
Arlington High School

Giulia Haible
Arlington High School

Sam Higgins
Milton High School

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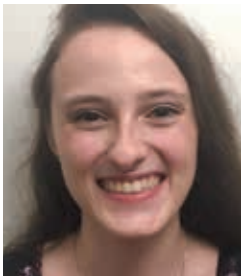
LAUREN VARANESE



Lauren Varanese is a member of the Tufts graduating class of 2019. She majored in biochemistry and plans to pursue a Ph.D. in microbiology and immunology at Stanford University. The youngest of a set of triplets, she was born in Rhode Island and grew up in Arizona. Since her first chemistry class, she knew that she wanted to study the sciences. After her sophomore year, Lauren joined the Kritzer Lab, where she worked on investigating the relationship between structure and binding affinity of stapled polypeptides. In her junior year, she was awarded the Astronaut Scholarship, a selective and prestigious scholarship meant to encourage and support students in their pursuit of STEM-related degrees. She also received the Karapetoff Cobb Chemistry Fund, which is awarded to high-achieving chemistry students in their junior year. Lauren likes to share her love of chemistry with others by illustrating its applicability in everyday life, most notably through teaching an interdisciplinary course entitled The History and Art of Soapmaking. Her long-term goal is to bring her knowledge of chemistry and biological mechanisms to her future work in discovering new ways to target viruses after completing her Ph.D. Considering her interest in everyday science, Lauren quite fittingly spends her free time reading science fiction. She also dances on the Tufts Ballroom Team and was captain of the team her junior year.

DAVID STEWART WILEY

David Stewart Wiley, making his Boston Pops conducting debut this evening at Tufts University Night at Pops, has conducted such distinguished symphonies as Atlanta, Buffalo, Cincinnati, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Oregon, Honolulu, and Utah. Mr. Wiley is a Tufts alum, Class of 1989, having completed the Tufts/New England Conservatory double-degree program (B.A. in religion, summa cum laude; B.A. in piano performance, with honors). As an undergraduate, Mr. Wiley was the founding music director of the Tufts Amalgamates co-ed *a cappella* group in 1984. He was the recipient of a Tufts Alumni Association Seniors Award as well as Tufts' Mabel Daniels Prize in Music and Literature. Under his musical direction, the Roanoke Symphony Orchestra in Virginia continues to experience remarkable artistic growth, innovation, and regional impact. As a composer, conductor, and pianist, Mr. Wiley's music has taken him to dozens of countries in Asia, Africa, and Europe, including Italy, Germany, Slovakia, China, Russia, Romania, Bulgaria, Hungary, Italy, and the Czech Republic. He also serves as music director and conductor of Orchestra Long Island in New York. Mr. Wiley received a Distinguished Music Educator Award from Yale University. His energetic work bringing classical music to youth in minority communities has been steadfast, and he was honored by the NAACP as Citizen of the Year in the Arts for his service. Maestro Wiley won the Aspen Conducting Prize, was assistant conductor for the Aspen Music Festival, and was awarded a Conducting Fellowship at Tanglewood. He holds both a Doctor and Master of Music in conducting from Indiana University, is a recipient of the Perry F. Kendig Prize for service to the arts, and is a Paul Harris Fellow from Rotary International.

HAEUN JUNG

Pianist Haeun Jung has performed in Korea, China, France, Italy, and the U.S. She featured as a soloist with the Sunhwa Philharmonic Orchestra at the Universal Arts Center and with the Seoul Youth Philharmonic Orchestra at Youngsan Art Hall. Ms. Jung has been the prize winner in various competitions, including, at age seven, winning the grand prize in the Korea Young Artist Competition. She has also won the KookMin Journal Competition, the World Journal Competition, the Eumak-Chunchu Competition, Buam Piano Competition, Fone Classic International Competition, and the Piano Society of Korea Competition. Ms. Jung received the highest honors, including the Superior Academic Performance Award, from Seoul National University and the ILJU Academy and Culture Foundation. Born in Seoul, Korea, Ms. Jung started her musical education at the age of six. She was a student of Ick Choo Moon and received her Bachelor of Music degree at Seoul National University. In 2016 she moved to Boston, where she began her studies with Alexander Korsantia at New England Conservatory. Ms. Jung just earned her Master of Music degree from the conservatory, where she is now pursuing her Graduate Diploma. In addition to her studies, Ms. Jung has joined a variety of major festivals such as Piano Summer Festival at New Paltz, Amalfi Coast Music and Arts Festival, Seoul International Piano Academy, Busan International Music Festival, and Gyeongju International Piano Festival. She also received guidance from such eminent pianists as Dang Thai Son, Emanuel Ax, Vladimir Feltsman, John Perry, Boris Slutsky, and Oxana Yablonskaya.

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The Jackson Jills are Tufts University's oldest all-femme *a cappella* group, formed in 1963.

…Guest Artists continue on page 45.

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DR. JENNY GRUBER

NASA aerospace engineer Dr. Jenny Gruber was born and raised in Omaha, Nebraska. She graduated from Boston University with a Bachelor of Science and a Master of Science in aerospace engineering in 1999. During her time at BU, she was a cooperative education student at NASA's Johnson Space Center (JSC). In 2002 she earned a Doctor of Philosophy in engineering science from Oxford University, where she was a Rhodes Scholar; that same year she joined NASA JSC as a full-time employee in the Flight Design and Dynamics Division of the Flight Operations Directorate, where she was a Flight Dynamics Officer (FDO) in Space Shuttle Mission Control. She was the Entry FDO for STS-125, the last Hubble Space Telescope–servicing mission, and STS-135, the last Shuttle mission. In October 2018, having worked in several other capacities, including in leadership roles, Dr. Gruber joined Exploration Systems as Lead Mission Analyst and Integrator for Exploration Mission-2, which will be the first to return humans to the moon. She is married to Ron Sostaric, who works in the Engineering Directorate at JSC. They have a 10-year-old son, Markus, who was born in Ethiopia, so their family is Ethiopian-American, and they celebrate that heritage. In her spare time, she enjoys long-distance running, teaching Sunday school at Clear Lake Presbyterian (Houston), travel, camping and other outdoor activities, reading, mentoring young people, and learning about Ethiopian history, language, and culture.

MICHAEL DUFFETT

Born and raised in Cape Town, South Africa, Michael Duffett has been passionate about classical music since he can remember and started playing the violin at age six. After high school, he moved to the U.S., where he earned his undergraduate degree at the Cleveland Institute of Music under Joel Smirnoff and his Master of Music at Yale University under Syoko Aki. He is currently a student of Dana Mazurkevich at Boston University and will transfer this fall from the Performance Diploma to the Doctor of Musical Arts program, also under Prof. Mazurkevich's tutelage. Recently, Mr. Duffett jointly won the Boston University Soloists' Competition, consequently performing the Mendelssohn concerto with the BU Symphony Orchestra conducted by Bramwell Tovey. His other recent highlights include jointly winning the Boston University Bach Competition, a competition for solo Bach works, and, this past summer, being concertmaster of the Britten-Pears Orchestra, with which he performed a series of concerts in the UK conducted by Marin Alsop. In past years, Mr. Duffett has played with other orchestras and ensembles in the UK, the Netherlands, and Germany, performing at the Edinburgh Festival and the BBC Proms.

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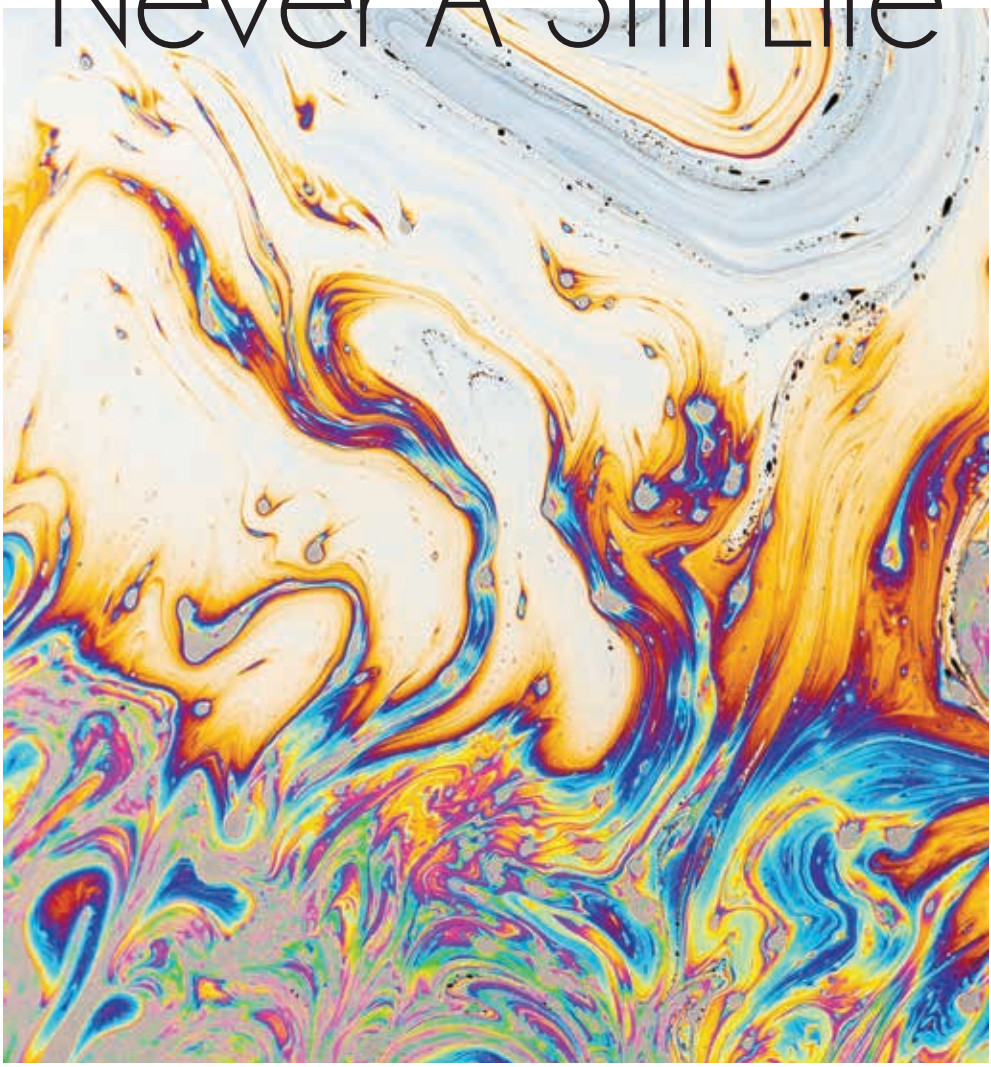

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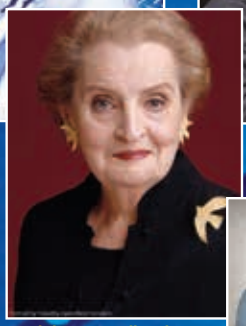
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Joseph Luzzi, Professor of Literature at Bard College

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Three Musical Masterpieces That Changed America

Anna Celenza, Professor of Music at Georgetown University

Music permeates our lives. Thanks to technology, it is always with us… via the radio, our smart phones, TV commercials, film music, even the streamed music at our local malls and favorite restaurants. Technology has made it easy for us to put music in the background. The goal of this lecture is to bring it front and center again. As Professor Celenza will demonstrate, music does not simply reflect culture…it changes it. To demonstrate just how such changes come about, she will highlight Three Musical Masterpieces That Changed America that changed America. These include: a bawdy 18th-century drinking tune that eventually defined American patriotism, a 1980s pop album that changed American foreign policy, and a hit Broadway musical that redefined the way many of us think about the founding of America and it's earliest years as an independent country.

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9:40–10:45am	Jeffrey Engel, Southern Methodist University
10:45–10:55am	*Break*
10:55am–12pm	JOSEPH LUZZI, Bard College
12–12:10pm	*Break*
12:10–1:15pm	ANNA CELENZA, Georgetown University

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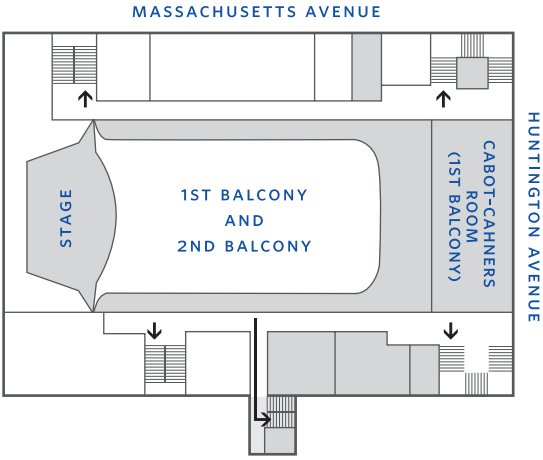

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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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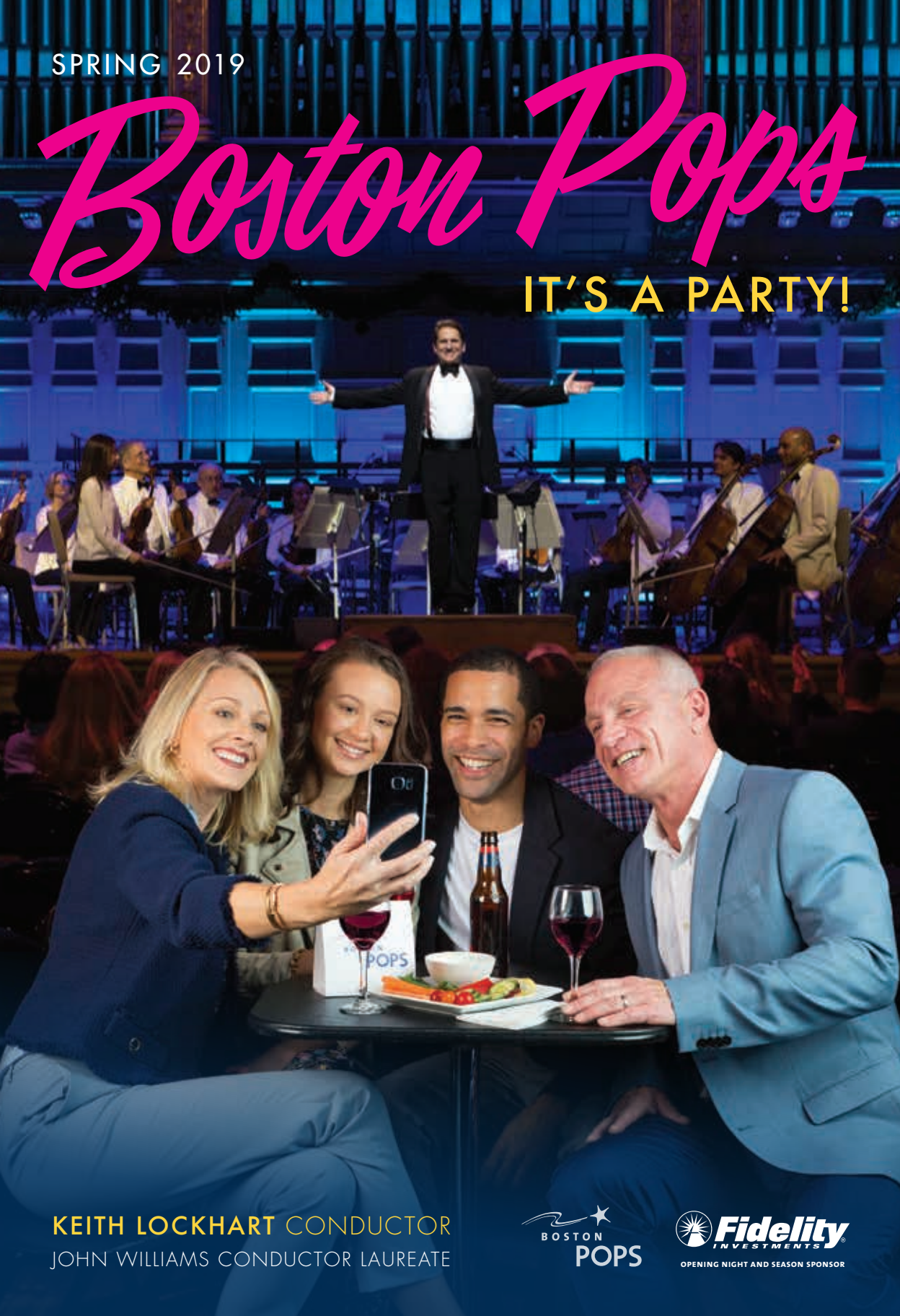

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ON DISPLAY IN SYMPHONY HALL

This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of them newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor that takes a look back 50 years to the 1969 Boston Pops season
- An exhibit case in the Brooke Corridor spotlighting BSO founder and sustainer Henry Lee Higginson
- An exhibit case in the Brooke Corridor celebrating women composers whose music the BSO has performed
- Two exhibit cases in the Hatch Corridor focusing on the construction and architecture of Symphony Hall

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, tracing the crucial role of the BSO's orchestra librarian throughout the orchestra's history
- An exhibit case, also audience-right, highlighting a newly acquired collection of letters written between 1919 and 1924 by Georg Henschel, the BSO's first conductor, to the French flutist Louis Fleury, as well as Henschel the composer
- An exhibit case, audience-left, documenting Symphony Hall's history as a venue for jazz concerts between 1938 and 1956

IN THE CABOT-CAHNERS ROOM:

- Two exhibit cases focusing on the life, career, and family history of the late Tanglewood Festival Chorus founder/conductor John Oliver, including personal and professional papers, photographs, and other memorabilia, all donated to the BSO Archives in 2018 by Mr. Oliver's estate
- An exhibit case drawn from materials acquired by the BSO Archives in 2017 documenting the life and musical career of former BSO violinist Einar Hansen, a member of the BSO from 1925 to 1965

TOP OF PAGE, LEFT TO RIGHT:

Composer Amy Beach (1867-1944), c.1910 (Fraser Studios)

An April 1947 program from a Symphony Hall concert featuring Billie Holiday and Louis Armstrong

Duke Ellington, Pops arranger Richard Hayman, and Arthur Fiedler at Tanglewood, 1965 (Photograph by Heinz Weissenstein, Whitestone Photo)

KEITH LOCKHART

Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

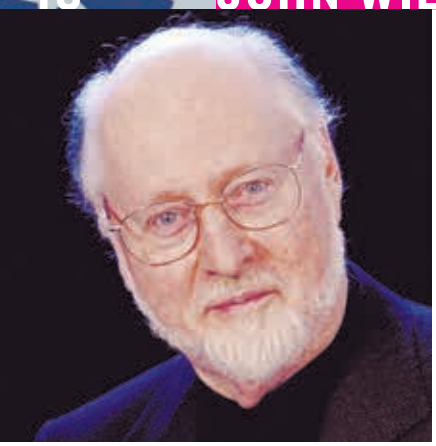
Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 45-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His current film project is *Star Wars: The Rise of Skywalker*, directed by J.J. Abrams. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received 5 Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person. He also has received 7 British Academy

Awards (BAFTA), 24 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies as well as concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. For the opening concert of the BSO's 2009-10 season, James Levine led the premiere of Mr. Williams's *On Willows and Birches*, Concerto for Harp, featuring former BSO Principal Harp Ann Hobson Pilot.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the America's Millennium concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the American Film Institute's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

In spring 2019 the Boston Pops, affectionately called "America's Orchestra," enters its 134th season of entertaining audiences in Boston and beyond, and Boston Pops Conductor Keith Lockhart begins his 25th year at the helm of the orchestra. One of the recurring themes this season is the "Summer of '69," a time of unprecedented scientific exploration, social upheaval, and musical excitement that, 50 years later, resonates still.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year, a little more than a month before the inaugural "Promenade Concert," German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed,

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2019 Keith Lockhart marks his 25th season as Pops Conductor (left)

at Higginson's insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

There were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 2,000 Boston Pops concerts in the past 24 years, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually

The oft-caricatured Arthur Fiedler sports a mop top on the sleeve of this 1964 45 RPM single (top)

Aretha Franklin performed at the 1993 Opening Night at Pops, John Williams conducting

every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and 4 overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 46th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular, and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event.

The 2019 Boston Pops spring season opens with the much-anticipated return of Bernadette Peters, dynamic star of stage and screen, to Symphony Hall. Following this stellar opening, the Boston Pops goes interstellar, presenting John Williams's unforgettable score to the original 1977 *Star Wars: A New Hope* alongside a screening of the blockbuster film. Arlo Guthrie returns with the program "Summer of '69," commemorating the 50th anniversary of Woodstock and other milestones of that paradigm-shifting year; these performances and several others this season feature Pulitzer Prize-nominated composer James Beckel's new work *From the Earth to the Moon and Beyond*, which celebrates the 50th anniversary of the Apollo 11 moon landing. Rhiannon Giddens, who caused a sensation with her 2018 Boston Pops Fireworks Spectacular performance, makes her Symphony Hall debut in a major way—with a four-day mini-festival that includes two nights headlining followed by two nights presenting, along with pianist Lara Downes and vocalist Darius de Haas, her curated concert of works by overlooked African American composers. The winners of

The cast of "On the Town" took the Pops stage in 2018 (top)

A joyful "Stars and Stripes Forever" at last season's Opening Night at Pops

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Aaron Sheehan in BEMF's 2017 production of Campra's Le Carnaval de Venise

Fidelity's Young Artists Competition have the opportunity of a lifetime when they perform on the Pops stage on the first night of Ms. Giddens's engagement. In the matinee program "Once Upon a Time…," the orchestra takes listeners on a variety of odysseys—with destinations including the moon as well as the distant past in a distant galaxy—and performs *The Composer Is Dead*, a new children's classic with music by Nathaniel Stookey and text by Lemony Snicket. The June 1 performance of that program marks a Boston Pops first: a sensory-friendly concert designed for patrons with autism-spectrum disorders or other disabilities that create sensory sensitivities. The family-friendly programming continues as Maestro Lockhart conducts John Williams Film Night, popular scores by the Boston Pops Conductor Laureate performed live to film excerpts. Leslie Odom, Jr., who originated the role of Aaron Burr in *Hamilton*, returns to the Pops stage singing a centenary tribute to Nat King Cole as well as other favorites. Cirque de la Symphonie once again brings its magical mixture of acrobatics and strength to Symphony Hall. This season brings the Pops debuts of comedic actress Jane Lynch, singing from the American Songbook (plus one Guatemalan love song) in her own inimitable style, and of travel guru Rick Steves, who hosts a symphonic tour of works by many of our most beloved European composers performed alongside a video montage, curated by Mr. Steves, documenting this fascinating journey. Charles Floyd returns to conduct the annual Gospel Night, featuring the Boston Pops Gospel Choir and gospel legend Dottie Peoples and including a memorial tribute to the great Aretha Franklin, in a season-closing concert sure to bring down the house.

In anticipation of this season, Keith Lockhart says, "What I love most about planning each Boston Pops spring season is the challenge of introducing new artists and musical themes while also focusing on the great musical traditions that our wonderful audiences have come to cherish and expect each year. I think we've found that perfect balance for the 2019 season."

Ben Folds made piano magic with the Pops and Maestro Lockhart in the 2017 season (top)

Andrew Tighe, Aimee Doherty, Matthew DiBattista, and David McFerrin performed music by Leonard Bernstein last season in a centennial tribute to the composer with Keith Lockhart and the Pops

CELEBRATING ARTHUR FIEDLER

The May 25th concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston

Arthur Fiedler and composer/arranger Leroy Anderson (top center)

Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)

Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." Nearly forty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)

Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)

Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

THE SUMMER OF '69 REVISITED

Throughout the 2019 Boston Pops season, Keith Lockhart and the orchestra are paying tribute to the 50th anniversary of two watershed moments in United States history: the Apollo moon landing, a manifestation of American technological know-how and determination; and the Woodstock festival, which confirmed the baby boomers as the most significant pop-culture "influencers" of those turbulent times.

Apollo 11 was the first manned mission to the moon, the Eagle landing module alighting on the lunar surface on July 20, 1969. Neil Armstrong became the first person to step onto the moon, Buzz Aldrin the second (the third Apollo 11 astronaut, Michael Collins, remained aboard the command module). The successful completion of this mission fulfilled a 1961 proclamation by President John F. Kennedy to Congress that the country "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Broadcast live to the world and watched on television by twenty percent (c.600 million) of the world's population, this "giant leap for mankind" was a unifying point of pride for the nation and represented a victory in the ongoing "Space Race" with what was then the Soviet Union.

American composer James A. Beckel, Jr. (b.1948), has written a new work for orchestra and narrator, *From the Earth to the Moon and Beyond*, which will be featured on programs throughout the 2019 spring Pops season. In the course of ten-and-a-half minutes, the work depicts the evolution of the universe from the "big bang" through the beginnings of life on Earth and the perpetual human inclination to explore, to the development of America's space program, and, of course, the historic walk on the moon.

About a month later came Woodstock. Billed as "3 Days of Peace & Music," the festival was held at Max Yasgur's dairy farm in Bethel, New York, beginning on Friday, August 15, 1969. The venue was decided upon late in the planning and, as a result, the organizers did not have the resources to install sufficient fencing and ticket booths. Around 186,000 advance tickets were sold, despite the fact that organizers told Bethel authorities they expected a crowd of no more than 50,000 (in actuality, they anticipated about 200,000). When nearly half a million people showed up, the organizers had no choice but to allow free admission to the grounds.

A lot of rain, plus a lack of medical and sanitation facilities, made conditions challenging and unpleasant, and the rampant use of drugs overwhelmed the police, who abandoned any notion of enforcing the law. Many of the iconic audience images from the festival (broadcast on the news and subsequently immortalized in the 1970 movie *Woodstock*) are of attendees using drugs and frolicking in the mud. All in all, however, the Woodstock festival lived up to its billing,

offering an unprecedented lineup of musical artists within a remarkably non-violent environment. It remains a testament to the idealism of what became known as the "Woodstock generation."

Richie Havens unexpectedly became the first to perform when the original opening act, Sweetwater, was delayed by police. Other musical artists appearing at Woodstock included Joe Cocker, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, the Grateful Dead, Tim Hardin, Janis Joplin, Jefferson Airplane, Santana, John Sebastian, and The Who. One of the Woodstock artists, Arlo Guthrie, makes a welcome return to the Boston Pops stage this season as part of the orchestra's salute to 1969. Guthrie performed the penultimate set on day one of Woodstock, beginning at 11:55 p.m. on Friday and ending at 12:25 a.m. on Saturday, his performance preceded by Melanie's and followed by Joan Baez's.

Jimi Hendrix memorably closed the Woodstock festival, which because of rain delays extended into Monday morning. Most of the audience had left, with only about 30,000 remaining at that point. Hendrix's guitar rendition of "The Star-Spangled Banner" became a defining moment of the festival and in rock music; it is being replicated as part of the '69 tribute at Pops.

In 1969 American involvement in Vietnam was ongoing; images from the battlefield and from protests against the war were commonplace in newspapers and on television. Just the year before, the world had witnessed the assassinations of Robert Kennedy and Martin Luther King, Jr. Both the moon landing and Woodstock provided some respite and distraction from the ravaging effects of such somber news.

Whether slipping "the surly bonds of Earth" or literally wallowing in the earth, these disparate landmark events had at least one objective in common: promoting peace. The Apollo 11 astronauts left a plaque on the moon stating "We came in peace for all mankind" and Woodstock fulfilled, perhaps accidentally, its promise of "3 Days of Peace & Music." Today these might seem like simpler messages from a simpler era, but we might do well to remember them during our current tumultuous times.

Eleanor Hayes McGourty

Eleanor Hayes McGourty was editor of the Boston Pops program book for more than thirty of her forty years on the staff of the Boston Symphony Orchestra.

Buzz Aldrin salutes the U.S. flag, courtesy of NASA (left)

The grounds and stage at Woodstock, courtesy of Derek Redmond and Paul Campbell

Wednesday evening, May 22, 2019, at 8

KEITH LOCKHART conducting

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Overture to *Treemonisha* — Joplin

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Presenting

An Evening with RHIANNON GIDDENS

Dominic Billet, drums | Hubby Jenkins, banjo, guitar, bones | Jason Sypher, bass

Selections to be announced from the stage

Special thanks to the Fidelity Investments Young Artists Competition coaches: Max Levinson, *Boston Conservatory at Berklee* | Gabrielle Goodman, *Berklee College of Music* | Mickey Katz, *Boston Symphony Orchestra*

The Boston Pops and Fidelity Investments gratefully acknowledge the Fidelity Investments Young Artists Competition judges: Pat Hollenbeck, *Boston Pops Esplanade Orchestra* | Steven Karidoyanes, *Plymouth Philharmonic, New England Conservatory Youth Symphony* | Renese King, *Berklee College of Music* | Peter Mansfield, *Boston Conservatory at Berklee* | Francisco Noya, *Berklee College of Music, Rhode Island Philharmonic* | Margo Saulnier, *Arts New Bedford* | Maggie Scott, *Berklee College of Music*

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Thursday evening, May 23, 2019, at 8

KEITH LOCKHART conducting

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REDEFINING AMERICAN MUSIC

Overture to *Treemonisha* — Joplin

Overture to *Goodbye, Mr. Chips* — Williams

The 1960s: The Turbulent Years, from *Nixon* — Williams

Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
JEREMIAH KISSEL, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Presenting
An Evening with RHIANNON GIDDENS
Dominic Billet, drums | Hubby Jenkins, banjo, guitar, bones | Jason Sypher, bass

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Friday evening, May 24, 2019, at 8

KEITH LOCKHART conducting

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Overture to *Treemonisha* — Joplin

The 1960s: The Turbulent Years, from *Nixon* — Williams

Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
JEREMIAH KISSEL, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Presenting
RHIANNON GIDDENS & FRIENDS
REDISCOVERING THE INCREDIBLE BLACK COMPOSER
Darius de Haas, vocals | Lara Downes, piano

Selections to be announced from the stage

As part of *Rediscovering the Incredible Black Composer*, the orchestra will play "Boston Pops March," which Eubie Blake wrote for Arthur Fiedler and the Pops after performing on *Evening at Pops* in 1973. Though Blake completed it in 1974, "Boston Pops March" receives its Boston premiere with this week's performances.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Saturday afternoon, May 25, 2019, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Once Upon a Time… Stories at the Symphony

Flying Theme from *E.T. The Extraterrestrial* — Williams

From the Earth to the Moon and Beyond — Beckel
Former NASA Astronaut DR. MIKE MASSIMINO, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

Hedwig's Theme from *Harry Potter* — Williams

Selections from *Behold the Bold Umbrellaphant* — Richman/Prelutzky
JEREMIAH KISSEL, narrator

Cantina Band from *Star Wars: A New Hope* — Williams-Ramin

The Composer Is Dead — Stookey/Snicket
JEREMIAH KISSEL, narrator
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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

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REDEFINING AMERICAN MUSIC

Overture to *Treemonisha*	Joplin
The 1960s: The Turbulent Years, from *Nixon*	Williams
Space Oddity	Bowie-Mathes
From the Earth to the Moon and Beyond	Beckel

Former NASA Astronaut DR. MIKE MASSIMINO, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

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Presenting
RHIANNON GIDDENS & FRIENDS
REDISCOVERING THE INCREDIBLE BLACK COMPOSER
Darius de Haas, vocals | Lara Downes, piano

Selections to be announced from the stage

As part of *Rediscovering the Incredible Black Composer*, the orchestra will play "Boston Pops March," which Eubie Blake wrote for Arthur Fiedler and the Pops after performing on *Evening at Pops* in 1973. Though Blake completed it in 1974, "Boston Pops March" receives its Boston premiere with this week's performances.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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WINNERS OF THE FIDELITY INVESTMENTS 2019 YOUNG ARTISTS COMPETITION

Haley Kwoun is a seventeen-year-old junior at the Winsor School in Boston, MA. She began playing cello at the age of six and currently studies with Eugene Kim at the New England Conservatory Preparatory School. Her previous teachers have included Laura Blustein and Anne Bennett. Haley has performed with the NEC's Youth Philharmonic Orchestra, the Youth Symphony, and the Junior Repertory Orchestra as the winner of the NEC concerto competition in 2014, 2017, and 2018. She has also played with the Arlington Philharmonic Orchestra as the winner of their Young Artist Competition. Haley plays with the Brockton Symphony and her accolades include recognition in the Boston Symphony Orchestra's Concerto Competition and the Roman Totenberg Competitions. Haley is currently the principal cellist of NEC's Youth Philharmonic Orchestra and is excited for their European tour this summer. She is passionate about serving her school community; she has been her class representative for the past four years and is editor-in-chief of the school newspaper. She enjoys debate and was recognized in the 2018 International Public Speaking Competition. Haley also loves curling and she coaches for the Winsor Varsity Crew team. Haley is engaged in her local community through her time as a co-founder of the Boston Youth Music Charity and as a member of the Center for the Development of Arts Leaders in NPR's community outreach program. For tonight's concert, Haley is performing on a cello made in 1830 by Raffael and Antonio Gagliano, generously on loan from Reuning and Son Violins.

Alessandra Mariano is a sixteen-year old sophomore at Phillips Academy in Andover, MA. She has been studying piano with Mila Filatova since she was six years old. She has performed three times in concert at Carnegie Hall and as guest soloist with the Parlarte Symphony Orchestra in Perugia, Italy. She also has played with the Nashua Chamber Orchestra, the Sempre Musick Symphony Orchestra, and the New Hampshire Philharmonic Orchestra. As an avid competitor Alessandra has been winning competitions since 2011, including the Crescendo International Competition, the NHMTA Competition (solo and duet), the Plymouth State University Contemporary Piano Competition, and the Granite State Competition. In 2013, Alessandra initiated a benefit concert in conjunction with the American Red Cross and Mila Filatova's Piano Academy students, raising more than four thousand dollars to help the victims of Typhoon Haiyan. She accompanies fellow students in her school community and her younger violinist sister on piano, and she is a member of her school's handbell choir. Alessandra is incredibly grateful for her wonderful piano teacher and family!

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July 24 Longwood Symphony Orchestra
Ronald Feldman, *music director*

July 31 One City Choir

August 7 Mercury Orchestra
Channing Yu, *music director*

August 14 Green Concert
Vaughan Williams: Sinfonia antartica
and featuring Barber Adagio for Strings

August 21 Landmarks Dance Night
Boston Ballet II/Jean Appolon Expressions

August 28 Details to be announced soon

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Amanda Mena is a sixteen-year-old sophomore at St. Mary's High School in Lynn, MA, and has been singing since she was seven years old at the Lynn YMCA. She is an up-and-coming soul singer, recently seen on Season 13 of *America's Got Talent*. Mena was able to capture Mel B's heart and received the Golden Buzzer by singing a rendition of Aretha Franklin's "A Natural Woman." Judge Howie Mandel referred to Amanda as a "supernatural talent." Born in Salem, MA, Amanda moved to the Dominican Republic as a baby. She lived there with her parents for four years before returning to settle in Lynn. In school, she had a challenging experience because she didn't know English and because she looked different from everyone else. Music, and her family, helped Amanda get through that period. Amanda is self-taught, not having formally studied with anyone until this competition. Using her natural talent, Amanda embraces her background to influence the musical styles she performs. No stranger to capturing audiences, the young vocalist won the national Spanish-language singing competition La Voz Kids in 2014 at age of eleven. Her talent has brought her to perform on such stages as the Dolby Theatre as well as on Broadway, where she performed "I Feel the Earth Move" in the Carole King musical *Beautiful.* Amanda is set to release her debut EP later this year.

Aingea Venuto is an eighteen-year-old senior at Austin Preparatory School in Reading, MA. She has been singing and performing in plays since she was eight years old. Aingea studies voice with Marlon Saunders of the Seamless Voice in New York City and previously studied with Laura Baronet of the Greater Boston Stage Company. She is currently the director of *Teen Cabaret* at the Wheelock Family Theatre in Boston and she is playing the role of Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* at the Austin Preparatory School. Some of Aingea's favorite past roles have been the Baker's Wife in *Into the Woods*, Lily in *Secret Garden*, Maureen in *Rent*, and Katherine Plumber in *Newsies*. She has been awarded a scholarship to attend Actor Therapy with Tony Award-winning actress Lindsay Mendez and Broadway composer Ryan Scott Oliver in New York City for two weeks this summer. Aingea has had the pleasure of working with many Broadway artists and professionals at workshops over the last few years. Aingea will pursue her B.A. in musical theater at Marymount Manhattan College next fall.

…Guest Artists continue on page 41

DEFINING MOMENTS

Music has the power to transform young lives.

We congratulate the 2019 Young Artists Competition winners for their extraordinary achievements. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

For moments such as these, and for our common love of music, Fidelity Investments® is proud to be the season sponsor of the Boston Pops.

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RHIANNON GIDDENS

Rhiannon Giddens is the co-founder of the Grammy Award-winning string band Carolina Chocolate Drops, in which she sings and plays banjo and fiddle. She began gaining recognition as a solo artist when she stole the show at the T Bone Burnett-produced "Another Day, Another Time" concert at New York City's Town Hall in 2013. The elegant bearing, prodigious voice, and fierce spirit that brought the audience to its feet that night are also abundantly evident on Ms. Giddens' critically acclaimed debut solo album, the Grammy-nominated *Tomorrow Is My Turn*, which masterfully blends American musical genres like gospel, jazz, blues, and country, showcasing her extraordinary emotional range and dazzling vocal prowess. Ms. Giddens' follow-up album, *Freedom Highway*, was released in February 2017. It includes nine songs that she wrote or co-wrote, along with a traditional song and two civil rights-era songs, "Birmingham Sunday" and the Staple Singers' well-known "Freedom Highway," from which the album takes its name. Ms. Giddens has performed for President Barack Obama and First Lady Michelle Obama, appeared on *The Late Show*, *Austin City Limits*, *Later… with Jools Holland*, and both *CBS Saturday* and *Sunday Morning*, and duetted with country superstar Eric Church on his powerful anti-racism song "Kill a Word," performing the song on *The Tonight Show* and the CMA Awards, among other programs. In 2017, Ms. Giddens was awarded a MacArthur Genius Award, and she has also received the BBC Radio 2 Folk Award for Singer of the Year and the Steve Martin Prize for Excellence in Bluegrass and Banjo. She has performed a recurring role on the television drama *Nashville*, playing Hanna Lee "Hallie" Jordan, a young social worker with "the voice of an angel." Rhiannon Giddens, whose inspired performance at the 2018 Boston Pops Fireworks Spectacular caused a sensation, makes her Symphony Hall debut with this week's concerts.

JAMES BECKEL

James Beckel, composer of *From the Earth to the Moon and Beyond*, was born in Marion, Ohio. A very active composer and arranger, Mr. Beckel has had his original works performed by professional orchestras across the country and recorded by ensembles such as the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony, as well as Greg Hustis and members of the Dallas Symphony, who recorded Mr. Beckel's Pulitzer Prize-nominated *The Glass Bead Game: Concerto for Horn and Orchestra*. Mr. Beckel has written a number of successful patriotic works that have been performed by the United States Coast Guard Band and the Air Force Band of Flight. A member of the music faculty at DePauw University, Mr. Beckel was the principal trombonist with the Indiana Symphony from 1969 to his retirement in 2018.

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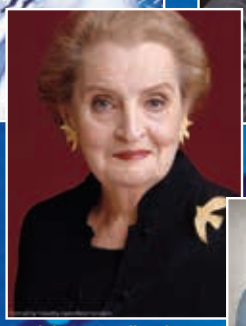
Meow Meow

Andris Nelsons


Madeleine K. Albright

Ryan Speedo Green

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JEREMIAH KISSEL

Jeremiah Kissel is delighted as always to appear with Keith Lockhart and the Boston Pops, with whom he has narrated *The Polar Express*, *How the Grinch Stole Christmas*, *The Dream Lives On: A Portrait of the Kennedy Brothers*, *Casey at the Bat*, and *A Christmas Carol*. With other orchestras he has performed *The Carnival of the Animals*, *Ellis Island: The Dream of America*, *Peter and the Wolf*, *The Wizard of Menlo Park*, *A Kennedy Portrait*, *L'Histoire du Soldat*, and *The Defiant Requiem*. A forty-year veteran of Boston's professional stages, Mr. Kissel has played leading roles for the Huntington, American Repertory, New Repertory, and Merrimack Repertory theaters, as well as the Commonwealth Shakespeare Company, the Lyric Stage, Shear Madness, and various out-of-town companies passing through Boston. Recent appearances include *Imagining Madoff* at 59E59 in New York, *The Trumpiad* for Robert Brustein at the Boston Theater Marathon, and *Cyrano* (earning a 2019 Norton Award nomination) at Gloucester Stage. This fall, he will appear as Richard Nixon in *Nixon's Nixon* at the New Rep Theatre, followed by a reprise of *Imagining Madoff* at the Lion Theatre in New York. Screen credits include *The Town*, *The Fighter*, *Joy*, *Stronger*, *Castle Rock*, *Body of Proof*, and *The Wrong Car*. Mr. Kissel is the winner of several Norton Awards, several IRNE's, an Arts Impulse Award, and a Helen Hayes Award, and in 2003 he received Boston's highest onstage recognition, the Norton Prize for Sustained Excellence.

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DR. MIKE MASSIMINO

An astronaut, the first person to tweet from space, a recurring character on *The Big Bang Theory*, and now a *New York Times* bestselling author, Dr. Mike Massimino grew up a working class kid whose seemingly unreachable dream of becoming an astronaut and flying in space was realized through determination, commitment, and hard work—and with humor. After two missions to the Hubble Telescope and four spacewalks to make critical repairs to the telescope, Dr. Massimino is now a Columbia University professor; the Senior Space Advisor to the Intrepid Sea, Air & Space Museum; an author; a television host; a frequent guest on morning shows, news programs, talk shows, and late-night television; and an in-demand speaker for audiences seeking a unique perspective on teamwork, innovation, and leadership from a down-to-earth spaceman.

DARIUS DE HAAS

Darius de Haas enjoys a multifaceted career as an award-winning popular singer and actor. Born and raised in Chicago, he comes from a musical family, his parents being jazz bassist Eddie de Haas and singer/actor Geraldine de Haas. His career began in musical theater but quickly expanded into the worlds of the popular and jazz music that he was raised on, as well as the art music of composers he worked with in and around the theater. Mr. de Haas made his Broadway debut in the original production of *Kiss of the Spiderwoman*. This was followed by Lincoln Center's revival of *Carousel*, and then the Broadway casts of *Rent*, *The Gershwins' Fascinating Rhythm*, *Marie Christine*, *Dreamgirls*, *Hair*, and *Shuffle Along*. Notable off-Broadway, regional, touring, and premiere credits include *Running Man* (for which he won an Obie), *Once on This Island*, the John Adams opera *I Was Looking at The Ceiling and Then I Saw the Sky*, and *Jesus Christ*

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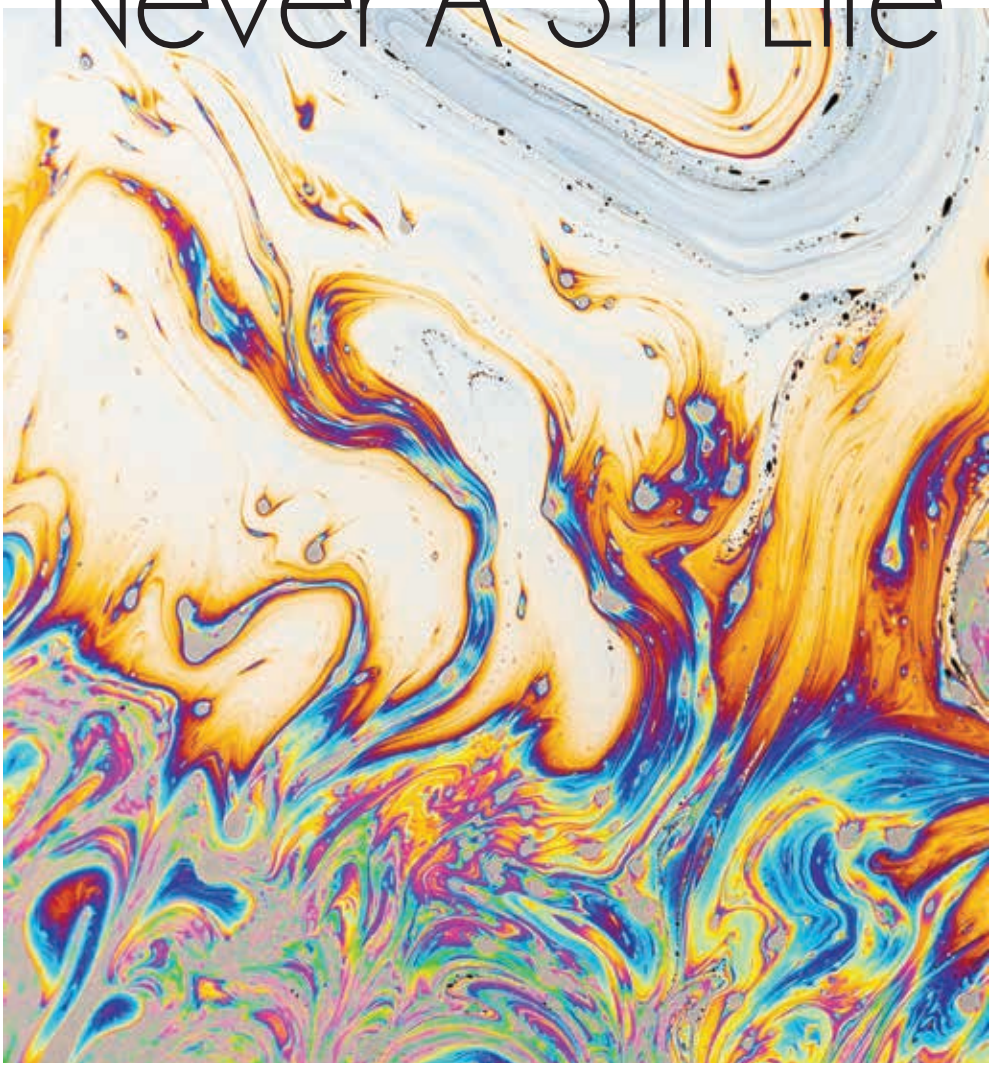

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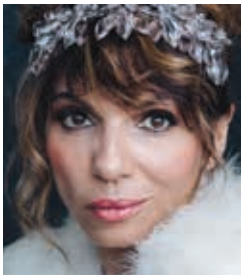
Superstar GOSPEL. He recently appeared in the critically acclaimed New York Shakespeare Festival Public Theater/Public Works production of *As You Like It*. Mr. de Haas has appeared on several television shows, and his voice can be heard on the Amazon Studios hit *The Marvelous Mrs. Maisel* as well as on the soundtracks for the films *Anastasia* and *Chicago*. He has released two solo albums, *Day Dream: Variations on Strayhorn* and *Quiet Please*. Darius de Haas is proud to work with such organizations as The Fair Housing Justice Center and serves on the International Board of Directors for Covenant House serving homeless youth throughout North and South America.

LARA DOWNES



Lara Downes is one of the foremost American pianists of her generation, a chart-topping recording artist, and a powerfully charismatic performer. Dedicated to expanding the resonance and relevance of live music for diverse audiences, she draws inspiration from the legacies of history, family, and collective memory. Ms. Downes's forays into the broad landscape of American music have yielded a series of acclaimed recordings, including *America Again*, selected by NPR as one of "10 Albums That Saved 2016," and her recent Sony Classical debut release, *For Lenny*, debuted in the Billboard Top 20 and was awarded the 2017 Classical Recording Foundation Award. On *Holes in the Sky*, released on Sony Masterworks in March of this year, she collaborates with several of today's leading female artists to celebrate the contributions of women to the past, present, and future of American music. Ms. Downes enjoys creative collaborations with a range of top artists, including folk icon Judy Collins, cellist Yo-Yo Ma, baritone Thomas Hampson, and former U.S. Poet Laureate Rita Dove. She maintains close partnerships with prominent composers spanning genres and generations, with premieres and commissions coming from Jennifer Higdon, John Corigliano, Stephen Schwartz, Paola Prestini, Sarah Kirkland Snider, and many others. Lara Downes's fierce commitment to arts advocacy, mentorship, and education sees her working in support of non-profit organizations including the Time In Children's Arts Initiative, PLAN International, the Sphinx Organization, Women's Empowerment, Washington Performing Arts, and NPR's *From The Top*, on which she appeared as a featured guest host last month. Ms. Downes is represented worldwide by Cadenza Artists and is a member of the Yamaha Artist Roster.

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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor.

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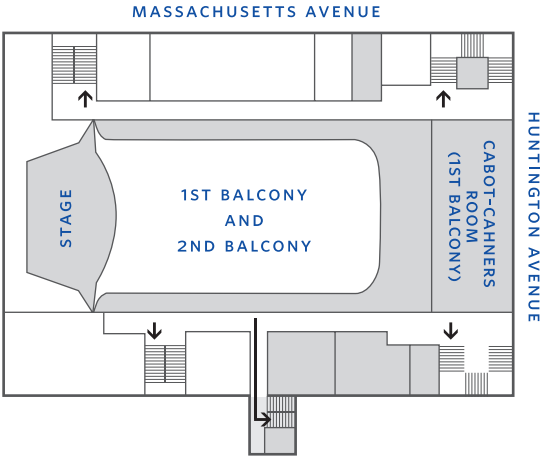

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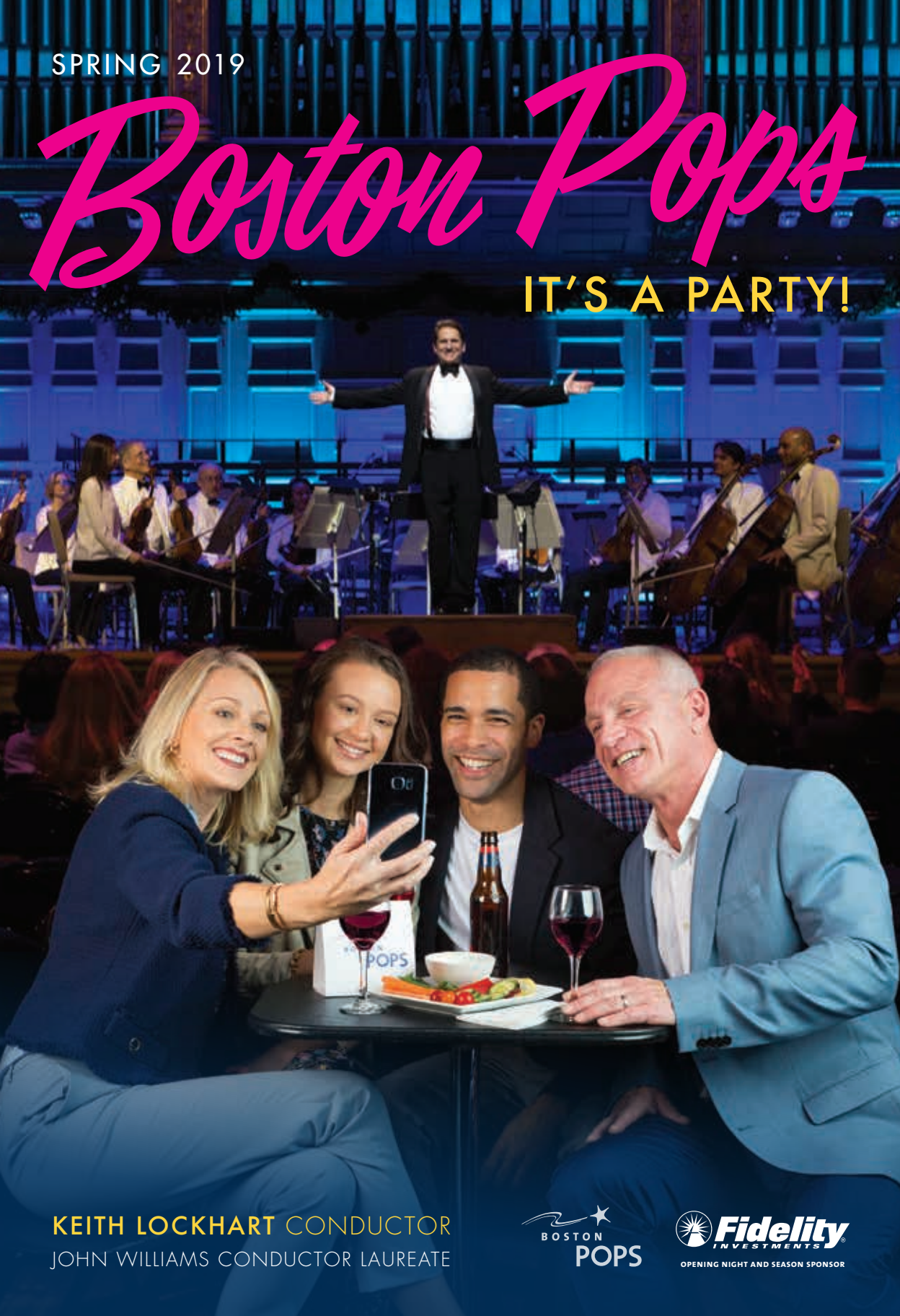

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134th season, 2019

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ON DISPLAY IN SYMPHONY HALL

This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of them newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor that takes a look back 50 years to the 1969 Boston Pops season
- An exhibit case in the Brooke Corridor spotlighting BSO founder and sustainer Henry Lee Higginson
- An exhibit case in the Brooke Corridor celebrating women composers whose music the BSO has performed
- Two exhibit cases in the Hatch Corridor focusing on the construction and architecture of Symphony Hall

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, tracing the crucial role of the BSO's orchestra librarian throughout the orchestra's history
- An exhibit case, also audience-right, highlighting a newly acquired collection of letters written between 1919 and 1924 by Georg Henschel, the BSO's first conductor, to the French flutist Louis Fleury, as well as Henschel the composer
- An exhibit case, audience-left, documenting Symphony Hall's history as a venue for jazz concerts between 1938 and 1956

IN THE CABOT-CAHNERS ROOM:

- Two exhibit cases focusing on the life, career, and family history of the late Tanglewood Festival Chorus founder/conductor John Oliver, including personal and professional papers, photographs, and other memorabilia, all donated to the BSO Archives in 2018 by Mr. Oliver's estate
- An exhibit case drawn from materials acquired by the BSO Archives in 2017 documenting the life and musical career of former BSO violinist Einar Hansen, a member of the BSO from 1925 to 1965

TOP OF PAGE, LEFT TO RIGHT:

Composer Amy Beach (1867-1944), c.1910 (Fraser Studios)

An April 1947 program from a Symphony Hall concert featuring Billie Holiday and Louis Armstrong

Duke Ellington, Pops arranger Richard Hayman, and Arthur Fiedler at Tanglewood, 1965 (Photograph by Heinz Weissenstein, Whitestone Photo)

KEITH LOCKHART

Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

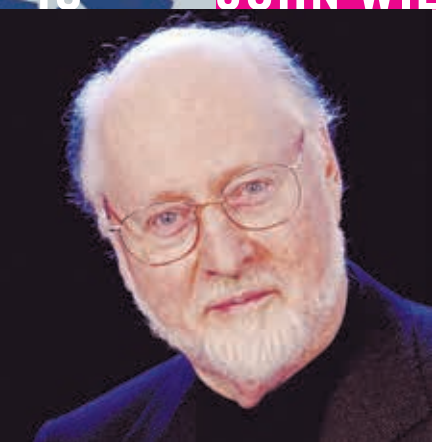
Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 45-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His current film project is *Star Wars: The Rise of Skywalker*, directed by J.J. Abrams. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received 5 Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person. He also has received 7 British Academy

Awards (BAFTA), 24 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

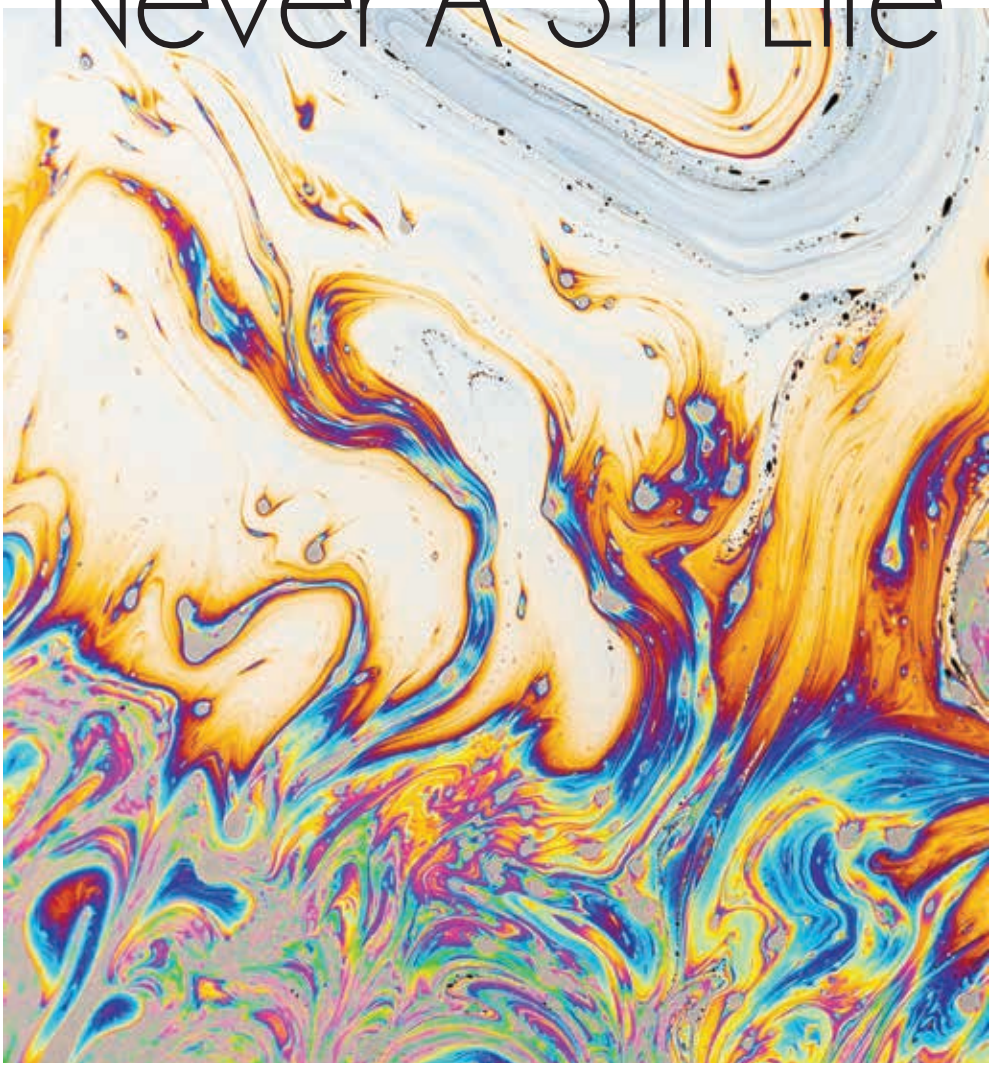
A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies as well as concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. For the opening concert of the BSO's 2009-10 season, James Levine led the premiere of Mr. Williams's *On Willows and Birches*, Concerto for Harp, featuring former BSO Principal Harp Ann Hobson Pilot.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the America's Millennium concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the American Film Institute's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

Never A Still Life



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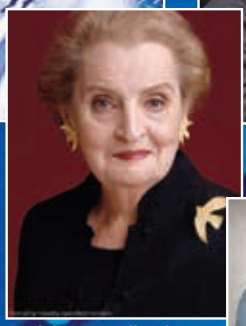
Meow Meow

Andris Nelsons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ABOUT THE BOSTON POPS

In spring 2019 the Boston Pops, affectionately called "America's Orchestra," enters its 134th season of entertaining audiences in Boston and beyond, and Boston Pops Conductor Keith Lockhart begins his 25th year at the helm of the orchestra. One of the recurring themes this season is the "Summer of '69," a time of unprecedented scientific exploration, social upheaval, and musical excitement that, 50 years later, resonates still.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year, a little more than a month before the inaugural "Promenade Concert," German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed,

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2019 Keith Lockhart marks his 25th season as Pops Conductor (left)

at Higginson's insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

There were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 2,000 Boston Pops concerts in the past 24 years, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually

The oft-caricatured Arthur Fiedler sports a mop top on the sleeve of this 1964 45 RPM single (top)

Aretha Franklin performed at the 1993 Opening Night at Pops, John Williams conducting

every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and 4 overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 46th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular, and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event.

The 2019 Boston Pops spring season opens with the much-anticipated return of Bernadette Peters, dynamic star of stage and screen, to Symphony Hall. Following this stellar opening, the Boston Pops goes interstellar, presenting John Williams's unforgettable score to the original 1977 *Star Wars: A New Hope* alongside a screening of the blockbuster film. Arlo Guthrie returns with the program "Summer of '69," commemorating the 50th anniversary of Woodstock and other milestones of that paradigm-shifting year; these performances and several others this season feature Pulitzer Prize-nominated composer James Beckel's new work *From the Earth to the Moon and Beyond*, which celebrates the 50th anniversary of the Apollo 11 moon landing. Rhiannon Giddens, who caused a sensation with her 2018 Boston Pops Fireworks Spectacular performance, makes her Symphony Hall debut in a major way—with a four-day mini-festival that includes two nights headlining followed by two nights presenting, along with pianist Lara Downes and vocalist Darius de Haas, her curated concert of works by overlooked African American composers. The winners of

The cast of "On the Town" took the Pops stage in 2018 (top)

A joyful "Stars and Stripes Forever" at last season's Opening Night at Pops

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Fidelity's Young Artists Competition have the opportunity of a lifetime when they perform on the Pops stage on the first night of Ms. Giddens's engagement. In the matinee program "Once Upon a Time…," the orchestra takes listeners on a variety of odysseys—with destinations including the moon as well as the distant past in a distant galaxy—and performs *The Composer Is Dead*, a new children's classic with music by Nathaniel Stookey and text by Lemony Snicket. The June 1 performance of that program marks a Boston Pops first: a sensory-friendly concert designed for patrons with autism-spectrum disorders or other disabilities that create sensory sensitivities. The family-friendly programming continues as Maestro Lockhart conducts John Williams Film Night, popular scores by the Boston Pops Conductor Laureate performed live to film excerpts. Leslie Odom, Jr., who originated the role of Aaron Burr in *Hamilton*, returns to the Pops stage singing a centenary tribute to Nat King Cole as well as other favorites. Cirque de la Symphonie once again brings its magical mixture of acrobatics and strength to Symphony Hall. This season brings the Pops debuts of comedic actress Jane Lynch, singing from the American Songbook (plus one Guatemalan love song) in her own inimitable style, and of travel guru Rick Steves, who hosts a symphonic tour of works by many of our most beloved European composers performed alongside a video montage, curated by Mr. Steves, documenting this fascinating journey. Charles Floyd returns to conduct the annual Gospel Night, featuring the Boston Pops Gospel Choir and gospel legend Dottie Peoples and including a memorial tribute to the great Aretha Franklin, in a season-closing concert sure to bring down the house.

In anticipation of this season, Keith Lockhart says, "What I love most about planning each Boston Pops spring season is the challenge of introducing new artists and musical themes while also focusing on the great musical traditions that our wonderful audiences have come to cherish and expect each year. I think we've found that perfect balance for the 2019 season."

Ben Folds made piano magic with the Pops and Maestro Lockhart in the 2017 season (top)

Andrew Tighe, Aimee Doherty, Matthew DiBattista, and David McFerrin performed music by Leonard Bernstein last season in a centennial tribute to the composer with Keith Lockhart and the Pops

THE SUMMER OF '69 REVISITED

Throughout the 2019 Boston Pops season, Keith Lockhart and the orchestra are paying tribute to the 50th anniversary of two watershed moments in United States history: the Apollo moon landing, a manifestation of American technological know-how and determination; and the Woodstock festival, which confirmed the baby boomers as the most significant pop-culture "influencers" of those turbulent times.

Apollo 11 was the first manned mission to the moon, the Eagle landing module alighting on the lunar surface on July 20, 1969. Neil Armstrong became the first person to step onto the moon, Buzz Aldrin the second (the third Apollo 11 astronaut, Michael Collins, remained aboard the command module). The successful completion of this mission fulfilled a 1961 proclamation by President John F. Kennedy to Congress that the country "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Broadcast live to the world and watched on television by twenty percent (c.600 million) of the world's population, this "giant leap for mankind" was a unifying point of pride for the nation and represented a victory in the ongoing "Space Race" with what was then the Soviet Union.

American composer James A. Beckel, Jr. (b.1948), has written a new work for orchestra and narrator, *From the Earth to the Moon and Beyond*, which will be featured on programs throughout the 2019 spring Pops season. In the course of ten-and-a-half minutes, the work depicts the evolution of the universe from the "big bang" through the beginnings of life on Earth and the perpetual human inclination to explore, to the development of America's space program, and, of course, the historic walk on the moon.

About a month later came Woodstock. Billed as "3 Days of Peace & Music," the festival was held at Max Yasgur's dairy farm in Bethel, New York, beginning on Friday, August 15, 1969. The venue was decided upon late in the planning and, as a result, the organizers did not have the resources to install sufficient fencing and ticket booths. Around 186,000 advance tickets were sold, despite the fact that organizers told Bethel authorities they expected a crowd of no more than 50,000 (in actuality, they anticipated about 200,000). When nearly half a million people showed up, the organizers had no choice but to allow free admission to the grounds.

A lot of rain, plus a lack of medical and sanitation facilities, made conditions challenging and unpleasant, and the rampant use of drugs overwhelmed the police, who abandoned any notion of enforcing the law. Many of the iconic audience images from the festival (broadcast on the news and subsequently immortalized in the 1970 movie *Woodstock*) are of attendees using drugs and frolicking in the mud. All in all, however, the Woodstock festival lived up to its billing,

offering an unprecedented lineup of musical artists within a remarkably non-violent environment. It remains a testament to the idealism of what became known as the "Woodstock generation."

Richie Havens unexpectedly became the first to perform when the original opening act, Sweetwater, was delayed by police. Other musical artists appearing at Woodstock included Joe Cocker, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, the Grateful Dead, Tim Hardin, Janis Joplin, Jefferson Airplane, Santana, John Sebastian, and The Who. One of the Woodstock artists, Arlo Guthrie, makes a welcome return to the Boston Pops stage this season as part of the orchestra's salute to 1969. Guthrie performed the penultimate set on day one of Woodstock, beginning at 11:55 p.m. on Friday and ending at 12:25 a.m. on Saturday, his performance preceded by Melanie's and followed by Joan Baez's.

Jimi Hendrix memorably closed the Woodstock festival, which because of rain delays extended into Monday morning. Most of the audience had left, with only about 30,000 remaining at that point. Hendrix's guitar rendition of "The Star-Spangled Banner" became a defining moment of the festival and in rock music; it is being replicated as part of the '69 tribute at Pops.

In 1969 American involvement in Vietnam was ongoing; images from the battlefield and from protests against the war were commonplace in newspapers and on television. Just the year before, the world had witnessed the assassinations of Robert Kennedy and Martin Luther King, Jr. Both the moon landing and Woodstock provided some respite and distraction from the ravaging effects of such somber news.

Whether slipping "the surly bonds of Earth" or literally wallowing in the earth, these disparate landmark events had at least one objective in common: promoting peace. The Apollo 11 astronauts left a plaque on the moon stating "We came in peace for all mankind" and Woodstock fulfilled, perhaps accidentally, its promise of "3 Days of Peace & Music." Today these might seem like simpler messages from a simpler era, but we might do well to remember them during our current tumultuous times.

Eleanor Hayes McGourty

Eleanor Hayes McGourty was editor of the Boston Pops program book for more than thirty of her forty years on the staff of the Boston Symphony Orchestra.

Buzz Aldrin salutes the U.S. flag, courtesy of NASA (left)

The grounds and stage at Woodstock, courtesy of Derek Redmond and Paul Campbell

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Wednesday evening, May 29, 2019, at 8 | Friday evening, May 31, 2019, at 8

KEITH LOCKHART conducting

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JOHN WILLIAMS' FILM NIGHT TRIBUTE

Main Title and Overture from *Heidi*

Theme from *Jaws*

Main Title to *The Towering Inferno*

Sayuri's Theme from *Memoirs of a Geisha*
ALEXANDRE LECARME, cello

Harry's Wondrous World from *Harry Potter and the Sorcerer's Stone*

Excerpts from *Close Encounters of the Third Kind*

March from *Superman*

INTERMISSION

Olympic Fanfare and Theme

The 1960s: The Turbulent Years, from *Nixon*

Theme from *JFK*
THOMAS SIDERS, trumpet

Theme from *Schindler's List*
TAMARA SMIRNOVA, violin

Devil's Dance from *The Witches of Eastwick*

The Imperial March from *The Empire Strikes Back*

Yoda's Theme from *The Empire Strikes Back*

Rey's Theme from *The Force Awakens*

Main Title from *Star Wars: A New Hope*

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present (May 29): Bow High School; Destinations Unlimited; Faith Lutheran Church; Harvard University Outings & Innings; Legacy High School Choir; Linden Ponds; McCarthy Middle School; Mount Saint Charles Academy

Among Those Present (May 31): Emmanuel College Alumni; Fisher College Alumni Association; Franklin Middle School String Orchestra; Harvard University Outings & Innings; North Kingstown High School; Pennichuch Middle School; Quail Springs Baptist Church; Simmons College Alumni; Timberlane Regional Middle School; Winnacunnet High School

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Thursday evening, May 30, 2019, at 8

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JOHN WILLIAMS' FILM NIGHT TRIBUTE

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Saturday morning, June 1, 2019, at 11

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Flying Theme from *E.T. The Extraterrestrial* (5 minutes) — Williams

From the Earth to the Moon and Beyond (11 minutes) — Beckel
JEREMIAH KISSEL, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson
This piece contains sudden and/or loud sounds.

Hedwig's Theme from *Harry Potter* (4 minutes) — Williams

Selections from *Behold the Bold Umbrellaphant* (11 minutes) — Richman/Prelutzky
JEREMIAH KISSEL, narrator

Cantina Band from *Star Wars* (3 minutes) — Williams-Ramin

The Composer is Dead (30 minutes) — Stookey/Snicket
JEREMIAH KISSEL, narrator
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This piece contains sudden and/or loud sounds.

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Saturday evening, June 1, 2019, at 8

KEITH LOCKHART conducting

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HARVARD 25TH REUNION NIGHT AT POPS

Tommy Overture/Pinball Wizard — Townshend-Mathes

The 1960s: The Turbulent Years, from *Nixon* — Williams

Both Sides Now — Mitchell-Mathes

Here Comes the Sun — Harrison-Mathes

The Long and Winding Road — Lennon/McCartney-Mathes

Fair Harvard — Gilson-Bodge/Hayman
Radcliffe, We Rise to Greet Thee — Coolidge

A Certain Attention — Hilton/Eisner
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Music by SAM HILTON, text by AMY EISNER, conducted by GENEVIEVE HILTON (all Harvard '94)

INTERMISSION

Bohemian Rhapsody — Mercury-Walden

Theme from *Jurassic Park* — Williams

Theme from *Schindler's List* — Williams
MIN-YOUNG KIM (Harvard '94), violin

Some Enchanted Evening — Rodgers/Hammerstein
I've Got You Under My Skin — Porter-Riddle
DINO WU (Harvard '94), vocals

Unseelie Groove — Fitzhugh
For Katie — Fitzhugh
Music by MELIKA M. FITZHUGH (Harvard '94)

...Program continues on page 31

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With the Museum of Science
Strauss, Adams, Williams

July 24 Longwood Symphony Orchestra
Ronald Feldman, *music director*

July 31 One City Choir

August 7 Mercury Orchestra
Channing Yu, *music director*

August 14 Green Concert
Vaughan Williams: Sinfonia antartica
and featuring Barber Adagio for Strings

August 21 Landmarks Dance Night
Boston Ballet II/Jean Appolon Expressions

August 28 Details to be announced soon

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I Resemble My Mother, from *Before the Night Sky* — Eng/Di Novelli
ARIANNA PAZ (Harvard '19), vocals
Music by RANDALL ENG (Harvard '94)

Harbor — Eng/Smith
Reading by the poem's author, TRACY K. SMITH (Harvard '94)
Musical setting by RANDALL ENG
ARIANNA PAZ, vocals
The poem "Harbor" was originally commissioned by Liberty Mutual Insurance as a gift to celebrate the opening of the new Statue of Liberty Museum

All Night Long: An '80s Sing-Along — arr. Hollenbeck
All Night Long—Livin' on a Prayer—Girls Just Wanna Have Fun—
Walk Like an Egyptian—Ghostbusters—Walking on Sunshine—
We Are the World

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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JEREMIAH KISSEL

Jeremiah Kissel is delighted as always to appear with Keith Lockhart and the Boston Pops, with whom he has narrated *The Polar Express*, *How the Grinch Stole Christmas*, *The Dream Lives On: A Portrait of the Kennedy Brothers*, *Casey at the Bat*, and *A Christmas Carol*. With other orchestras he has performed *The Carnival of the Animals*, *Ellis Island: The Dream of America*, *Peter and the Wolf*, *The Wizard of Menlo Park*, *A Kennedy Portrait*, *L'Histoire du Soldat*, and *The Defiant Requiem*. A forty-year veteran of Boston's professional stages, Mr. Kissel has played leading roles for the Huntington, American Repertory, New Repertory, and Merrimack Repertory theaters, as well as the Commonwealth Shakespeare Company, the Lyric Stage, Shear Madness, and various out-of-town companies passing through Boston. Recent appearances include *Imagining Madoff* at 59E59 in New York, *The Trumpiad* for Robert Brustein at the Boston Theater Marathon, and *Cyrano* (earning a 2019 Norton Award nomination) at Gloucester Stage. This fall, he will appear as Richard Nixon in *Nixon's Nixon* at the New Rep Theatre, followed by a reprise of *Imagining Madoff* at the Lion Theatre in New York. Screen credits include *The Town*, *The Fighter*, *Joy*, *Stronger*, *Castle Rock*, *Body of Proof*, and *The Wrong Car*. Mr. Kissel is the winner of several Norton Awards, several IRNE's, an Arts Impulse Award, and a Helen Hayes Award, and in 2003 he received Boston's highest onstage recognition, the Norton Prize for Sustained Excellence.

JAMES BECKEL

James Beckel, composer of *From the Earth to the Moon and Beyond*, was born in Marion, Ohio. A very active composer and arranger, Mr. Beckel has had his original works performed by professional orchestras across the country and recorded by ensembles such as the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony, as well as Greg Hustis and members of the Dallas Symphony, who recorded Mr. Beckel's Pulitzer Prize-nominated *The Glass Bead Game: Concerto for Horn and Orchestra*. Mr. Beckel has written a number of successful patriotic works that have been performed by the United States Coast Guard Band and the Air Force Band of Flight. A member of the music faculty at DePauw University, Mr. Beckel was the principal trombonist with the Indiana Symphony from 1969 to his retirement in 2018.

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Randall Eng's music lies at the intersection of opera, music-theatre, and jazz. His opera *Florida* premiered in 2018 at UrbanArias in Washington, DC, after development at Lyric Opera Cleveland, New York City Opera's VOX Festival, and the Public Theater. His opera *Henry's Wife* has been developed and presented by the Center for Contemporary Opera, American Opera Projects, the Virginia Arts Festival, and Manhattan School of Music. His latest opera is *Before the Night Sky*. A contemporary re-telling of the Greek myth of Castor and Pollux collided with the stories of their twin sisters Helen of Troy and Clytemnestra, *Before the Night Sky* was featured at Opera America's New Opera Showcase at Town Hall in 2017 and is in development at American Opera Projects. His choral work *Remain*, a found-text setting of a "Know Your Rights" immigration pamphlet, was commissioned and premiered at Cooper Union in 2018 by the chorus MasterVoices. Other dramatic works include *The Dangers of Electric Lighting* (Luna Stage), *Usher, Falling* (Opera Vindaloo Festival), and the video opera *The Woman in the Green Coat* (Edinburgh Fringe Festival). Non-theatrical works include commissions for Albany Symphony Orchestra's Dogs of Desire, Mirror Visions Ensemble, the Composer's Voice, baritone Marcus DeLoach, and violinist Conway Kuo. He has been awarded grants, prizes, and residencies from the Civitella Ranieri Foundation, the Montalvo Arts Center, the Ucross Foundation, the Bang on a Can Summer Institute, the John Duffy Composers Institute at the Virginia Arts Festival, Boston Metro Opera, American Opera Projects, the Eugene O'Neill Music Theatre Conference, Tapestry Opera, New Dramatists, the American Music Center, and the American Composers Forum. Mr. Eng is a graduate of Harvard University (Class of '94), Cambridge University, and NYU/Tisch's Graduate Musical Theatre Writing Program, where he is now an associate arts professor and runs the Tisch Opera Lab.

Melika M. Fitzhugh, a native of Stafford, VA, has studied conducting and composition with Thomas G. Everett, Beverly Taylor, James Yannatos, Julian Pellicano, Roger Marsh, Jeff Stadelman, and, most recently, Osnat Netzer and John Howell Morrison. Performed internationally, Mel's compositions have been commissioned by John Tyson, Catherine E. Reuben, John and Maria Capello, Laura and Geoffrey Schamu, and the Quilisma Consort, and have been performed by those artists as well as B3: Brouwer Trio (Valencia, Spain), Quarteto L'Arianna (Sao Paulo, Brazil), the Radcliffe Choral Society, Berit Strong, Miyuki Tsurutani, Libor Dudas, and Aldo Abreu. Mel was the 2014 winner of both the Longy orchestral and commencement processional/recessional composition competitions, and has performed with the Radcliffe Choral Society, Coro Allegro, the Harvard Wind Ensemble, the Village Circle Band, and WACSAC. Mel, who has composed music for film and stage, was a member of Just In Time Composers and Players and is currently a member of world/early music ensemble Urban Myth and the early music ensemble Quilisma Consort, in

…Guest Artists continue on page 39

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addition to playing bass guitar with acoustic rock singer/songwriter Emmy Cerra, the ambient rock band Rose Cabal, and the Balkan folk dance band Balkan Fields. Mel enjoys playing a variety of instruments for folk dance ensembles, including violin, viola, acoustic guitar, bass, recorders, flute, and hand percussion (including dumbek, djembe, and kahoun), and gives private lessons on these instruments as well as piano, violoncello, trumpet, clarinet, and saxophone. Mel earned an A.B. from Harvard-Radcliffe (Class of '94) in music theory and composition and an M.M. from Longy School of Music of Bard College in composition.

Min-Young Kim, violinist and a founding member of the acclaimed Daedalus Quartet, enjoys a career that highlights her versatility as a performing musician. As first violinist of the Daedalus Quartet, she performs regularly throughout the U.S., Canada, Europe, and Asia, and has been presented by many of the world's leading musical venues including Carnegie Hall, Lincoln Center, the Library of Congress, the Musikverein in Vienna, the Mozarteum in Salzburg, and the Concertgebeouw in Amsterdam. In addition, she has toured with Musicians from Marlboro, Orpheus Chamber Orchestra, and East Coast Chamber Orchestra (as guest leader); she has also performed in chamber music festivals across the U.S., France, and Singapore. An advocate for the music of our time, Ms. Kim works closely with composers and has commissioned and premiered many new works including those of Fred Lerdahl, Anna Weesner, Huck Hodge, and Wolfgang Rihm. She can also be heard on historical violin in the baroque orchestras Tempesta di Mare and Apollo's Fire, with whom she has recorded and performed as a soloist. Ms. Kim holds degrees from Harvard (Class of '94), Juilliard, and the Cleveland Institute of Music, and she currently teaches at the University of Pennsylvania. She taught previously at Columbia University and the School for Strings in New York and was one of the first recipients of the Morse Fellowship at Juilliard as a teaching artist, integrating engaged listening with classroom curriculum in NYC public schools. Her major teachers include Donald Weilerstein, Robert Mann, and Shirley Givens.

Soprano Arianna Paz, a member of Harvard's Class of '19, studied cognitive neuroscience and evolutionary psychology with a secondary in music. Her senior thesis sought to further research in form and function relationships in human song. Ms. Paz's opera performances at Harvard have included Massenet's *Cendrillon* (title role), Strauss's *Die fledermaus* (Adele), Mozart's *Le nozze di Figaro* (Susanna) and *Così fan tutte* (Despina), and Stravinsky's *The Rake's Progress* (Anne Trulove cover). Other Harvard performances include *The Yeomen of the Guard; or, The Merryman and His Maid* (Pheobe Meryll), *The Pirates of Penzance; or, the Slave of Duty* (Mabel), *Ruddigore; or, the Witch's Curse* (Rose Maybud), *H.M.S. Pinnafore; or, the Lass That Loved a Sailor* (Cousin Hebe), and *Into the Woods* (Cinderella). Additionally, she has produced two operettas with the Harvard-Radcliffe Gilbert and Sullivan Players, served as vice president of Harvard College Opera, and is the current president of Harvard's oldest treble *a cappella* group,

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The Radcliffe Pitches. Arianna is an alumna of the Boston Conservatory Opera Intensive in Valencia, Spain, as well as a participant in Harvard OFA master classes with Ana Gasteyer, Laura Osnes, and Min Kahng.

In 2017, **Tracy K. Smith** was appointed the 22nd United States Poet Laureate; the next year she was appointed to serve a second term, which she concluded this past April. Ms. Smith is the author of the critically acclaimed memoir *Ordinary Light* (Knopf, 2015) and four books of poetry, including her most recent, *Wade in the Water* (Graywolf, 2018). Her collection *Life on Mars* won the 2012 Pulitzer Prize and was selected as a *New York Times* Notable Book. *Duende* won the 2006 James Laughlin Award from the Academy of American Poets and an Essence Literary Award. *The Body's Question* was the winner of the 2002 Cave Canem Poetry Prize. Ms. Smith received a Rona Jaffe Writers Award in 2004 and a Whiting Award in 2005. In 2014, the Academy of American Poets awarded her with the Academy Fellowship, awarded to one poet each year to recognize distinguished poetic achievement. Ms. Smith attended Harvard (Class of '94), earned an MFA from Columbia, and was a Stegner Fellow at Stanford University. She is the Roger S. Berlind '52 Professor in the Humanities, and Director of the Creative Writing Program at Princeton University.

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Dino Wu, Class of '94, is a partner at the law firm WilmerHale in the Investment Management and Futures and Derivatives Practice Groups. After graduating from Harvard College (where he sang with the Harvard Krokodiloes), he attended Harvard Law School and was an editor of the *Harvard Law Review*. He clerked for Judge Mark Wolf of the U.S. District Court for the District of Massachusetts and Judge Jane Roth of the U.S. Court of Appeals for the Third Circuit before joining the law firm Davis Polk in New York. All the while, Mr. Wu studied voice in parallel. His father, Francis Wu, was a concert pianist in Taiwan who coached opera singers and instilled in him a love for the art form. Dino Wu began vocal studies at Phillips Exeter Academy with Anna Soranno and later studied with Richard Cassilly, Mark Oswald, and Dr. Robert White. From 2003 to 2006, he paused his legal career to devote his full attention to music, training and singing as an operatic lyric baritone. Highlights include singing Dr. Malatesta in *Don Pasquale* with Martina Arroyo's Prelude to Performance program and Marullo in *Rigoletto* with Connecticut Grand Opera, as well as concert appearances with Maestro Vincent La Selva's New York Grand Opera. He was a resident artist at Dicapo Opera Theatre in New York, where he sang the roles of Marchese (*La Traviata*), the Voice of General Legare (*Claudia Legare*), the Father (Giannini's *Beauty and the Beast*), Yakuside (La Scala version of *Madama Butterfly*), the Armored Man (*Magic Flute*), and covered Valentin (*Faust*). Mr. Wu has also sung the roles of Don Giovanni, Papageno (*Magic Flute*), Belcore (*L'elisir d'amore*), Escamillo (*Carmen*), and Figaro and the Count (*Le nozze di Figaro*) with the New York Opera Forum.

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"THE STARS AND STRIPES": FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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9:30–9:40am	*Introduction*
9:40–10:45am	Jeffrey Engel, Southern Methodist University
10:45–10:55am	*Break*
10:55am–12pm	JOSEPH LUZZI, Bard College
12–12:10pm	*Break*
12:10–1:15pm	ANNA CELENZA, Georgetown University

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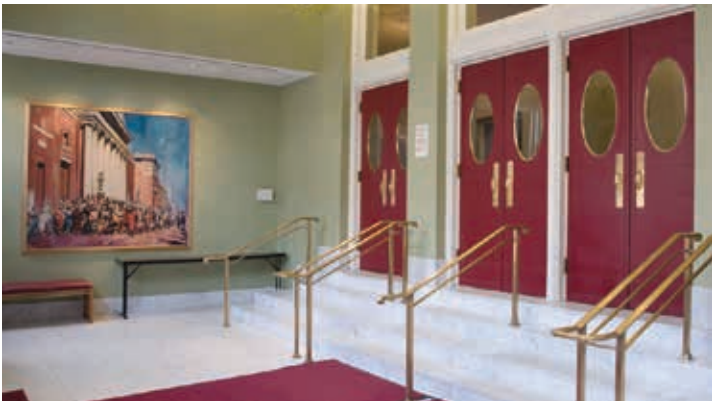

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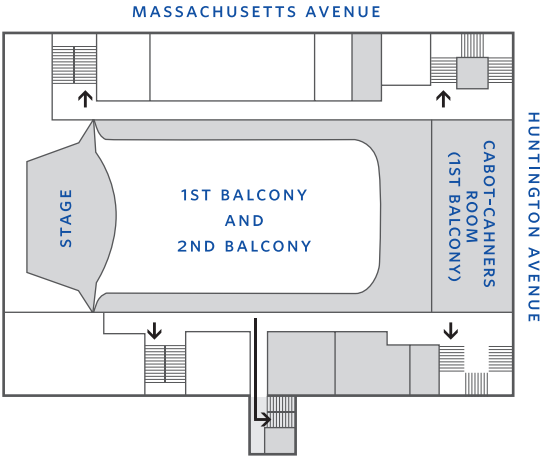

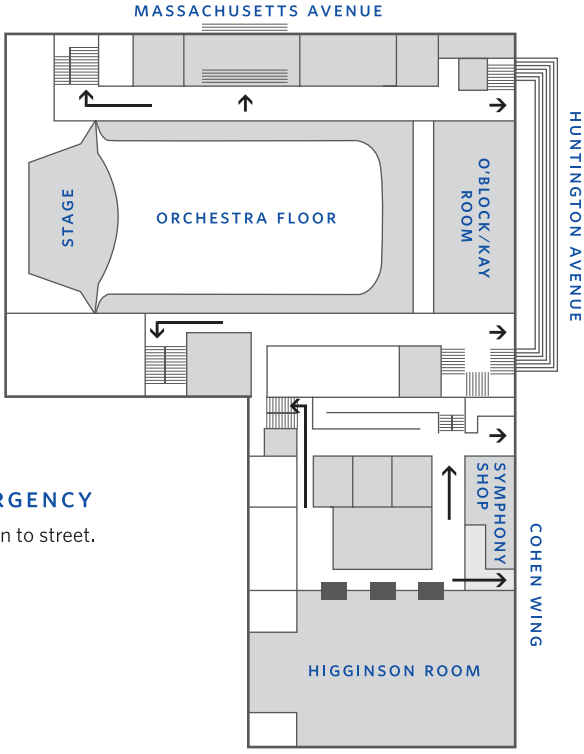

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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

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To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

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In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4:30pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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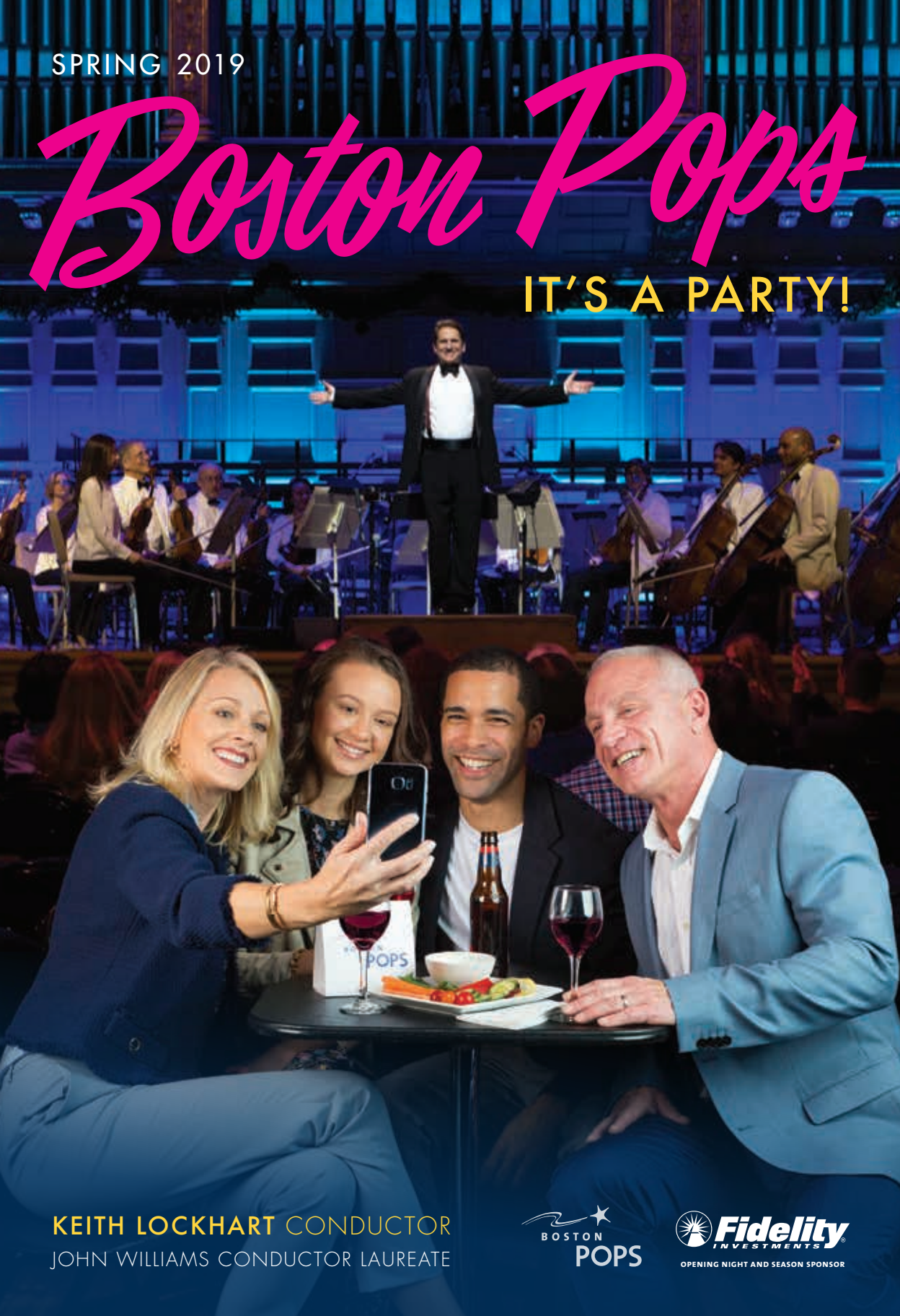

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ON DISPLAY IN SYMPHONY HALL

This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of them newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor that takes a look back 50 years to the 1969 Boston Pops season
- An exhibit case in the Brooke Corridor spotlighting BSO founder and sustainer Henry Lee Higginson
- An exhibit case in the Brooke Corridor celebrating women composers whose music the BSO has performed
- Two exhibit cases in the Hatch Corridor focusing on the construction and architecture of Symphony Hall

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, tracing the crucial role of the BSO's orchestra librarian throughout the orchestra's history
- An exhibit case, also audience-right, highlighting a newly acquired collection of letters written between 1919 and 1924 by Georg Henschel, the BSO's first conductor, to the French flutist Louis Fleury, as well as Henschel the composer
- An exhibit case, audience-left, documenting Symphony Hall's history as a venue for jazz concerts between 1938 and 1956

IN THE CABOT-CAHNERS ROOM:

- Two exhibit cases focusing on the life, career, and family history of the late Tanglewood Festival Chorus founder/conductor John Oliver, including personal and professional papers, photographs, and other memorabilia, all donated to the BSO Archives in 2018 by Mr. Oliver's estate
- An exhibit case drawn from materials acquired by the BSO Archives in 2017 documenting the life and musical career of former BSO violinist Einar Hansen, a member of the BSO from 1925 to 1965

TOP OF PAGE, LEFT TO RIGHT:

Composer Amy Beach (1867-1944), c.1910 (Fraser Studios)

An April 1947 program from a Symphony Hall concert featuring Billie Holiday and Louis Armstrong

Duke Ellington, Pops arranger Richard Hayman, and Arthur Fiedler at Tanglewood, 1965 (Photograph by Heinz Weissenstein, Whitestone Photo)

KEITH LOCKHART

Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

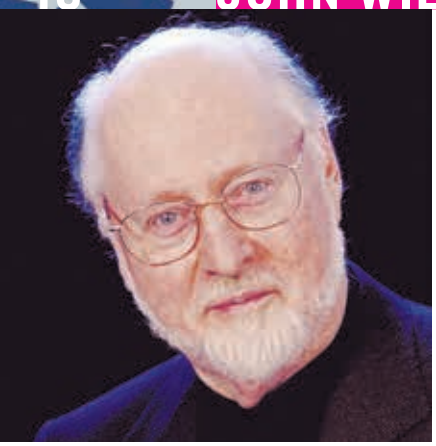
Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 45-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His current film project is *Star Wars: The Rise of Skywalker*, directed by J.J. Abrams. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received 5 Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person. He also has received 7 British Academy

Awards (BAFTA), 24 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies as well as concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. For the opening concert of the BSO's 2009-10 season, James Levine led the premiere of Mr. Williams's *On Willows and Birches*, Concerto for Harp, featuring former BSO Principal Harp Ann Hobson Pilot.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the America's Millennium concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the American Film Institute's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

In spring 2019 the Boston Pops, affectionately called "America's Orchestra," enters its 134th season of entertaining audiences in Boston and beyond, and Boston Pops Conductor Keith Lockhart begins his 25th year at the helm of the orchestra. One of the recurring themes this season is the "Summer of '69," a time of unprecedented scientific exploration, social upheaval, and musical excitement that, 50 years later, resonates still.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year, a little more than a month before the inaugural "Promenade Concert," German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed,

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2019 Keith Lockhart marks his 25th season as Pops Conductor (left)

at Higginson's insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

There were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 2,000 Boston Pops concerts in the past 24 years, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually

The oft-caricatured Arthur Fiedler sports a mop top on the sleeve of this 1964 45 RPM single (top)

Aretha Franklin performed at the 1993 Opening Night at Pops, John Williams conducting

every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and 4 overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 46th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular, and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event.

The 2019 Boston Pops spring season opens with the much-anticipated return of Bernadette Peters, dynamic star of stage and screen, to Symphony Hall. Following this stellar opening, the Boston Pops goes interstellar, presenting John Williams's unforgettable score to the original 1977 *Star Wars: A New Hope* alongside a screening of the blockbuster film. Arlo Guthrie returns with the program "Summer of '69," commemorating the 50th anniversary of Woodstock and other milestones of that paradigm-shifting year; these performances and several others this season feature Pulitzer Prize-nominated composer James Beckel's new work *From the Earth to the Moon and Beyond*, which celebrates the 50th anniversary of the Apollo 11 moon landing. Rhiannon Giddens, who caused a sensation with her 2018 Boston Pops Fireworks Spectacular performance, makes her Symphony Hall debut in a major way—with a four-day mini-festival that includes two nights headlining followed by two nights presenting, along with pianist Lara Downes and vocalist Darius de Haas, her curated concert of works by overlooked African American composers. The winners of

The cast of "On the Town" took the Pops stage in 2018 (top)

A joyful "Stars and Stripes Forever" at last season's Opening Night at Pops

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Fidelity's Young Artists Competition have the opportunity of a lifetime when they perform on the Pops stage on the first night of Ms. Giddens's engagement. In the matinee program "Once Upon a Time…," the orchestra takes listeners on a variety of odysseys—with destinations including the moon as well as the distant past in a distant galaxy—and performs *The Composer Is Dead*, a new children's classic with music by Nathaniel Stookey and text by Lemony Snicket. The June 1 performance of that program marks a Boston Pops first: a sensory-friendly concert designed for patrons with autism-spectrum disorders or other disabilities that create sensory sensitivities. The family-friendly programming continues as Maestro Lockhart conducts John Williams Film Night, popular scores by the Boston Pops Conductor Laureate performed live to film excerpts. Leslie Odom, Jr., who originated the role of Aaron Burr in *Hamilton*, returns to the Pops stage singing a centenary tribute to Nat King Cole as well as other favorites. Cirque de la Symphonie once again brings its magical mixture of acrobatics and strength to Symphony Hall. This season brings the Pops debuts of comedic actress Jane Lynch, singing from the American Songbook (plus one Guatemalan love song) in her own inimitable style, and of travel guru Rick Steves, who hosts a symphonic tour of works by many of our most beloved European composers performed alongside a video montage, curated by Mr. Steves, documenting this fascinating journey. Charles Floyd returns to conduct the annual Gospel Night, featuring the Boston Pops Gospel Choir and gospel legend Dottie Peoples and including a memorial tribute to the great Aretha Franklin, in a season-closing concert sure to bring down the house.

In anticipation of this season, Keith Lockhart says, "What I love most about planning each Boston Pops spring season is the challenge of introducing new artists and musical themes while also focusing on the great musical traditions that our wonderful audiences have come to cherish and expect each year. I think we've found that perfect balance for the 2019 season."

Ben Folds made piano magic with the Pops and Maestro Lockhart in the 2017 season (top)

Andrew Tighe, Aimee Doherty, Matthew DiBattista, and David McFerrin performed music by Leonard Bernstein last season in a centennial tribute to the composer with Keith Lockhart and the Pops

THE SUMMER OF '69 REVISITED

Throughout the 2019 Boston Pops season, Keith Lockhart and the orchestra are paying tribute to the 50th anniversary of two watershed moments in United States history: the Apollo moon landing, a manifestation of American technological know-how and determination; and the Woodstock festival, which confirmed the baby boomers as the most significant pop-culture "influencers" of those turbulent times.

Apollo 11 was the first manned mission to the moon, the Eagle landing module alighting on the lunar surface on July 20, 1969. Neil Armstrong became the first person to step onto the moon, Buzz Aldrin the second (the third Apollo 11 astronaut, Michael Collins, remained aboard the command module). The successful completion of this mission fulfilled a 1961 proclamation by President John F. Kennedy to Congress that the country "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Broadcast live to the world and watched on television by twenty percent (c.600 million) of the world's population, this "giant leap for mankind" was a unifying point of pride for the nation and represented a victory in the ongoing "Space Race" with what was then the Soviet Union.

American composer James A. Beckel, Jr. (b.1948), has written a new work for orchestra and narrator, *From the Earth to the Moon and Beyond*, which will be featured on programs throughout the 2019 spring Pops season. In the course of ten-and-a-half minutes, the work depicts the evolution of the universe from the "big bang" through the beginnings of life on Earth and the perpetual human inclination to explore, to the development of America's space program, and, of course, the historic walk on the moon.

About a month later came Woodstock. Billed as "3 Days of Peace & Music," the festival was held at Max Yasgur's dairy farm in Bethel, New York, beginning on Friday, August 15, 1969. The venue was decided upon late in the planning and, as a result, the organizers did not have the resources to install sufficient fencing and ticket booths. Around 186,000 advance tickets were sold, despite the fact that organizers told Bethel authorities they expected a crowd of no more than 50,000 (in actuality, they anticipated about 200,000). When nearly half a million people showed up, the organizers had no choice but to allow free admission to the grounds.

A lot of rain, plus a lack of medical and sanitation facilities, made conditions challenging and unpleasant, and the rampant use of drugs overwhelmed the police, who abandoned any notion of enforcing the law. Many of the iconic audience images from the festival (broadcast on the news and subsequently immortalized in the 1970 movie *Woodstock*) are of attendees using drugs and frolicking in the mud. All in all, however, the Woodstock festival lived up to its billing,

offering an unprecedented lineup of musical artists within a remarkably non-violent environment. It remains a testament to the idealism of what became known as the "Woodstock generation."

Richie Havens unexpectedly became the first to perform when the original opening act, Sweetwater, was delayed by police. Other musical artists appearing at Woodstock included Joe Cocker, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, the Grateful Dead, Tim Hardin, Janis Joplin, Jefferson Airplane, Santana, John Sebastian, and The Who. One of the Woodstock artists, Arlo Guthrie, makes a welcome return to the Boston Pops stage this season as part of the orchestra's salute to 1969. Guthrie performed the penultimate set on day one of Woodstock, beginning at 11:55 p.m. on Friday and ending at 12:25 a.m. on Saturday, his performance preceded by Melanie's and followed by Joan Baez's.

Jimi Hendrix memorably closed the Woodstock festival, which because of rain delays extended into Monday morning. Most of the audience had left, with only about 30,000 remaining at that point. Hendrix's guitar rendition of "The Star-Spangled Banner" became a defining moment of the festival and in rock music; it is being replicated as part of the '69 tribute at Pops.

In 1969 American involvement in Vietnam was ongoing; images from the battlefield and from protests against the war were commonplace in newspapers and on television. Just the year before, the world had witnessed the assassinations of Robert Kennedy and Martin Luther King, Jr. Both the moon landing and Woodstock provided some respite and distraction from the ravaging effects of such somber news.

Whether slipping "the surly bonds of Earth" or literally wallowing in the earth, these disparate landmark events had at least one objective in common: promoting peace. The Apollo 11 astronauts left a plaque on the moon stating "We came in peace for all mankind" and Woodstock fulfilled, perhaps accidentally, its promise of "3 Days of Peace & Music." Today these might seem like simpler messages from a simpler era, but we might do well to remember them during our current tumultuous times.

Eleanor Hayes McGourty

Eleanor Hayes McGourty was editor of the Boston Pops program book for more than thirty of her forty years on the staff of the Boston Symphony Orchestra.

Buzz Aldrin salutes the U.S. flag, courtesy of NASA (left)

The grounds and stage at Woodstock, courtesy of Derek Redmond and Paul Campbell

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Pre-Season Event

July 10 Season Tune up

6:00 pm-8:00 pm

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Concerts at the Hatch Shell

All concerts at 7:00 pm

July 17 A Symphonic Space Odyssey
With the Museum of Science
Strauss, Adams, Williams

July 24 Longwood Symphony Orchestra
Ronald Feldman, *music director*

July 31 One City Choir

August 7 Mercury Orchestra
Channing Yu, *music director*

August 14 Green Concert
Vaughan Williams: Sinfonia antartica
and featuring Barber Adagio for Strings

August 21 Landmarks Dance Night
Boston Ballet II/Jean Appolon Expressions

August 28 Details to be announced soon

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Wednesday evening, June 5, 2019, at 8

KEITH LOCKHART conducting

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Tommy Overture/Pinball Wizard	Townshend-Mathes
The 1960s: The Turbulent Years, from *Nixon*	Williams
Both Sides Now	Mitchell-Mathes
Here Comes the Sun	Harrison-Mathes
Space Oddity	Bowie-Mathes
From the Earth to the Moon and Beyond	Beckel

Former NASA astronaut Dr. JEFFREY HOFFMAN, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Presenting
AN EVENING WITH LESLIE ODOM, JR.

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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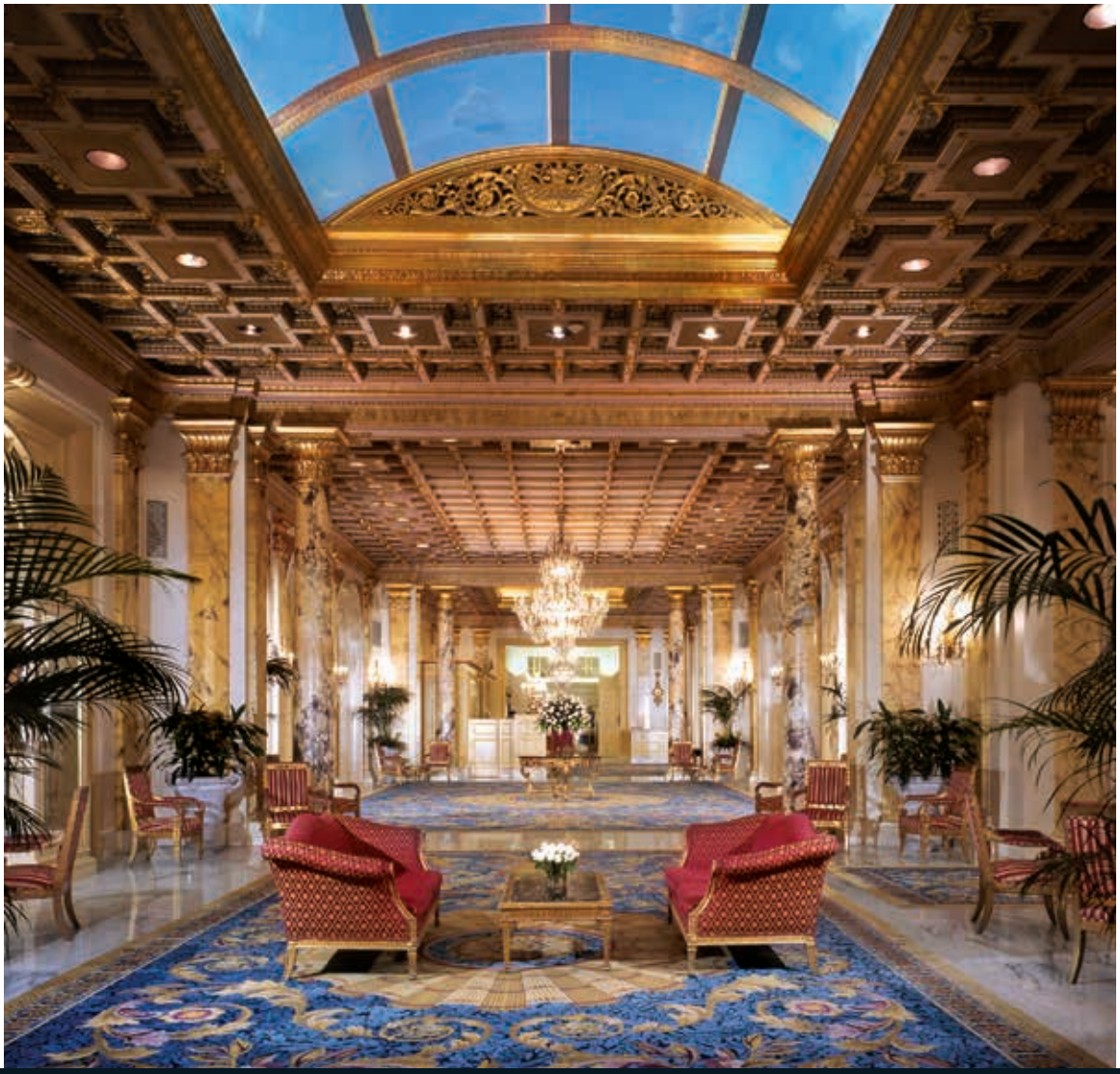
Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Clement Associates; Institute of Real Estate Management; Perspecta Trust LLC; Sally O'Connor & Associates; Sharon Men's Club; Temple Beth Shalom of Needham



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Thursday evening, June 6, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

This evening's concert sponsored by Fairmont Copley Plaza

Tommy Overture/Pinball Wizard	Townshend-Mathes
The 1960s: The Turbulent Years, from *Nixon*	Williams
Both Sides Now	Mitchell-Mathes
Here Comes the Sun	Harrison-Mathes
Space Oddity	Bowie-Mathes
From the Earth to the Moon and Beyond	Beckel

Former NASA astronaut Dr. JEFFREY HOFFMAN, narrator
Film by Brannon Fells
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Among Those Present: Charlotte Country Day Middle School; Harvard Medical School; Melrose AAUW; MIT Activities Committee; Rotary Club of Providence; Somerset Club; Woodbury Middle School

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THE PLAZA

NEW YORK

Friday evening, June 7, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TECH NIGHT AT POPS

Opening Fanfare from *Also Sprach Zarathustra*	Strauss
Daybreak from *Daphnis and Chloé* Film, *Luna*, produced by Susan Dangel and Dick Bartlett Photographs by Babak Tafreshi, The World at Night Photography	Ravel
Overture to *Goodbye, Mr. Chips*	Williams
The 1960s: The Turbulent Years, from *Nixon*	Williams
March from *Superman*	Williams
Space Oddity	Bowie-Mathes
In Praise of MIT	Wilbur/Kahn-Gage
From the Earth to the Moon and Beyond Former NASA Astronaut DR. CADY COLEMAN, narrator Film by Brannon Fells In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson	Beckel

INTERMISSION

Festive Overture	Shostakovich
Tommy Overture/Pinball Wizard	Townshend-Mathes
Across the Universe	Lennon/McCartney-Mathes
Here Comes the Sun	Harrison-Mathes
Both Sides Now	Mitchell-Mathes
My Cherie Amour	Wonder/Cosby/Moy-Mathes
Aquarius/Let the Sunshine In	Ragni/Rado/MacDermot-Walden

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Saturday afternoon, June 8, 2019, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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CIRQUE DE LA SYMPHONIE

Festive Overture — Shostakovich

Dance of the Buffoons, from *The Snow Maiden* — Rimsky-Korsakov
VLADIMIR TSARKOV and ELENA TSARKOVA

Vocalise — Rachmaninoff
CHRISTINE VAN LOO

Dance of the Rose Maidens/Gopak, from *Gayane* — Khachaturian
Mr. TSARKOV

Lezghinka, from *Gayane* — Khachaturian
VITALII BUZA

Russian Sailor's Dance, from *The Red Poppy* — Gliere

Waltz from *Sleeping Beauty* Suite — Tchaikovsky
ALEXANDRA PIVARAL

Two Movements from Capriccio Espagnol — Rimsky-Korsakov
IV. Scene and Gypsy Song
V. Fandango asturiano
PAVEL KORSHUNOV

INTERMISSION

Dance of the Little Swans, from *Swan Lake* — Tchaikovsky
Mr. TSARKOV and Ms. TSARKOVA

Overture to *Ruslan and Lyudmila* — Glinka

Sabre Dance, from *Gayane* — Khachaturian
Mr. TSARKOV

Overture to *Colas Breugnon* — Kabalevsky
Ms. PIVARAL

Waltz from *Swan Lake* — Tchaikovsky
Mr. BUZA and Ms. VAN LOO

Polovtsian Dances — Borodin

Dance of the Reed Pipes, from *The Nutcracker* Suite — Tchaikovsky
Ms. TSARKOVA

The Firebird Suite — Stravinsky
VITALIY PRIKHODKO and Mr. KORSHUNOV

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Arthur J. Hurley Company, Inc.; Brooksby Village; Funtastic Getaways; GE Aviation; Harvard University Outings & Innings; Mt. Ararat Middle School; T&A Tours

Saturday evening, June 8, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

CIRQUE DE LA SYMPHONIE

Festive Overture — Shostakovich

Dance of the Buffoons, from *The Snow Maiden* — Rimsky-Korsakov
VLADIMIR TSARKOV and ELENA TSARKOVA

Vocalise — Rachmaninoff
CHRISTINE VAN LOO

Dance of the Rose Maidens/Gopak, from *Gayane* — Khachaturian
Mr. TSARKOV

Lezghinka, from *Gayane* — Khachaturian
VITALII BUZA

Russian Sailor's Dance, from *The Red Poppy* — Gliere

Waltz from *Sleeping Beauty* Suite — Tchaikovsky
ALEXANDRA PIVARAL

Two Movements from Capriccio Espagnol — Rimsky-Korsakov
IV. Scene and Gypsy Song
V. Fandango asturiano
PAVEL KORSHUNOV

INTERMISSION

Dance of the Little Swans, from *Swan Lake* Mr. TSARKOV and Ms. TSARKOVA	Tchaikovsky
Overture to *Ruslan and Lyudmila*	Glinka
Sabre Dance, from *Gayane* Mr. TSARKOV	Khachaturian
Overture to *Colas Breugnon* Ms. PIVARAL	Kabalevsky
Waltz from *Swan Lake* Mr. BUZA and Ms. VAN LOO	Tchaikovsky
Polovtsian Dances	Borodin
Dance of the Reed Pipes, from *The Nutcracker* Suite Ms. TSARKOVA	Tchaikovsky
The Firebird Suite VITALIY PRIKHODKO and Mr. KORSHUNOV	Stravinsky

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Among Those Present: Adventures with Karyn; Dattco; Innovatours; Joseph Warren-Soley Lodge; Northeastern University Alumni; Salem High School Music Department; Showa Boston; U.S. Coast Guard Auxiliary

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LESLIE ODOM, JR.

Tony- and Grammy Award-winning performer Leslie Odom, Jr., has taken the entertainment world by storm across a variety of media—spanning Broadway, television, film, and music. His self-titled debut album was partly funded by a Kickstarter campaign and was released in 2014 by Borderlight Entertainment, Inc. In 2016, the album was re-released with additional material and charted at #1 on the Billboard Jazz Chart. In winter 2017, a deluxe edition of his holiday album *Simply Christmas* hit #1 on the iTunes and Billboard Jazz Charts. Best known for his breakout role as Aaron Burr in the smash hit Broadway musical *Hamilton*, Mr. Odom, Jr., received a 2015 Drama Desk Award nomination and won the Tony Award for Best Actor in a Musical for his performance. He also won a Grammy Award as a principal soloist on the original cast recording. He made his Broadway debut in *Rent* and starred in the stage adaption of *Leap of Faith*. Off-Broadway he appeared in *Venice* and the original staging of *Hamilton*, both at the Public Theater. He also starred opposite Lin-Manuel Miranda and Karen Olivo in a 2014 City Center Encores! revival of Jonathan Larson's *Tick, Tick…Boom!* Mr. Odom, Jr., was most recently seen on the big screen starring alongside Johnny Depp, Daisy Ridley, Penelope Cruz, Michelle Pfeiffer, and Dame Judi Dench in Kenneth Branagh's *Murder on the Orient Express*. Previous film work includes the 2012 historical drama *Red Tails*. On the small screen, he starred in the cult-classic musical drama series *Smash*. He has played recurring roles on *Law & Order: Special Victims Unit*, *Person of Interest*, and *CSI: Miami*, and has made guest appearances on such shows as *The Good Wife*, *Gotham*, and *House of Lies*. In 2018, Leslie Odom, Jr., released his book, *Failing Up: How to Take Risks, Aim Higher, and Never Stop Learning*. Written in the style of a commencement speech, the book brings together what Odom, Jr., has learned in life so far, tapping into the universal themes of starting something new, following your passions, discovering your potential, and surrounding yourself with the right people.

…Guest Artists continue on page 38

DEFINING MOMENTS

Music has the power to transform young lives.

We congratulate the 2019 Young Artists Competition winners for their extraordinary achievements. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

For moments such as these, and for our common love of music, Fidelity Investments® is proud to be the season sponsor of the Boston Pops.

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2018 Fidelity Investments Young Artists Competition Winners performing at the Boston Pops

Michael Arumainayagam
Wellesley High School

Caroline Dressler
Arlington High School

Giulia Haible
Arlington High School

Sam Higgins
Milton High School

Sydney Penny
Needham High School

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DR. JEFFREY HOFFMAN

Dr. Jeffrey Hoffman is a professor in MIT's Aeronautics and Astronautics Department. He received a B.A. in astronomy from Amherst College (1966); a Ph.D. in astrophysics from Harvard University (1971); and an M.Sc. in materials science from Rice University (1988). As a NASA astronaut (1978-1997) Dr. Hoffman made five space flights, becoming the first astronaut to log 1,000 hours of flight time aboard the Space Shuttle. Dr. Hoffman was Payload Commander of STS-46, the first flight of the U.S.-Italian Tethered Satellite System. He has performed four spacewalks, including the first unplanned, contingency spacewalk in NASA's history (STS-51-D in April 1985) and the initial repair/rescue mission for the Hubble Space Telescope (STS-61 in December 1993). As the Astronaut Office representative for extravehicular activity, he helped develop and carry out tests of advanced high-pressure space suit designs and of new tools and procedures needed for the assembly of the International Space Station. Following his astronaut career, Dr. Hoffman spent four years as NASA's European Representative, working at the U.S. Embassy in Paris. In August 2001, Dr. Hoffman joined the MIT faculty, where he teaches courses on space operations and space systems design. His primary research interests are in improving the technology of space suits and designing innovative space systems for human and robotic space exploration. Dr. Hoffman is director of the Massachusetts Space Grant Consortium, responsible for space-related educational activities. He is Deputy Principal Investigator of an experiment on NASA's Mars 2020 mis-

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sion, which will for the first time produce oxygen from extraterrestrial material, a critical step in the future of human space exploration. In 2007, Dr. Hoffman was elected to the U.S. Astronaut Hall of Fame.

DR. CATHERINE "CADY" COLEMAN (COLONEL, U.S. AIR FORCE, RET.)

Dr. Cady Coleman is a chemist, a retired U.S. Air Force Colonel, and a former NASA Astronaut who flew in space twice on the Space Shuttle *Columbia* and lived for almost six months aboard the International Space Station (ISS). She acted as the Lead Robotics and Lead Science Officer during her tenure aboard the ISS, performing the second-ever robotic capture of a supply ship from the station. Dr. Coleman is an amateur flute player who went from playing in school jazz bands to being known for her "Space Duet" with Ian Anderson of Jethro Tull and also for her work from space with the acclaimed Irish band The Chieftains. She was inspired to bring several flutes to space as her personal cargo because she loved that Ian Anderson bought the flute to rock music and admired The Chieftains for showing the world that music was universal. She also took a flute head joint for Powell Flutes in Maynard, MA, so that upon her return to earth, it could be used for musical education demonstrations around the country. Dr. Coleman is a public speaker, advocating for inclusion in STEM and STEAM fields and on teams everywhere. She is the Global Explorer for the Arizona State University Interplanetary Initiative and is a research affiliate at the MIT Media Lab. She serves the boards of the Smithsonian National Museum of Natural History, Earthrise Media, Dent the Future, Skycatch, and Greenfield Community College. Cady lives in Shelburne Falls, MA, with her husband, Josh Simpson, a glass artist, and their two sons. She continues to play the flute, and still manages to play with Bandella, the astronaut band, whenever they can find each other here on earth.

JAMES BECKEL

James Beckel, composer of *From the Earth to the Moon and Beyond*, was born in Marion, Ohio. A very active composer and arranger, Mr. Beckel has had his original works performed by professional orchestras across the country and recorded by ensembles such as the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony, as well as Greg Hustis and members of the Dallas Symphony, who recorded Mr. Beckel's Pulitzer Prize-nominated *The Glass Bead Game: Concerto for Horn and Orchestra*. Mr. Beckel has written a number of successful patriotic works that have been performed by the United States Coast Guard Band and the Air Force Band of Flight. A member of the music faculty at DePauw University, Mr. Beckel was the principal trombonist with the Indiana Symphony from 1969 to his retirement in 2018.

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CIRQUE DE LA SYMPHONIE ARTISTS

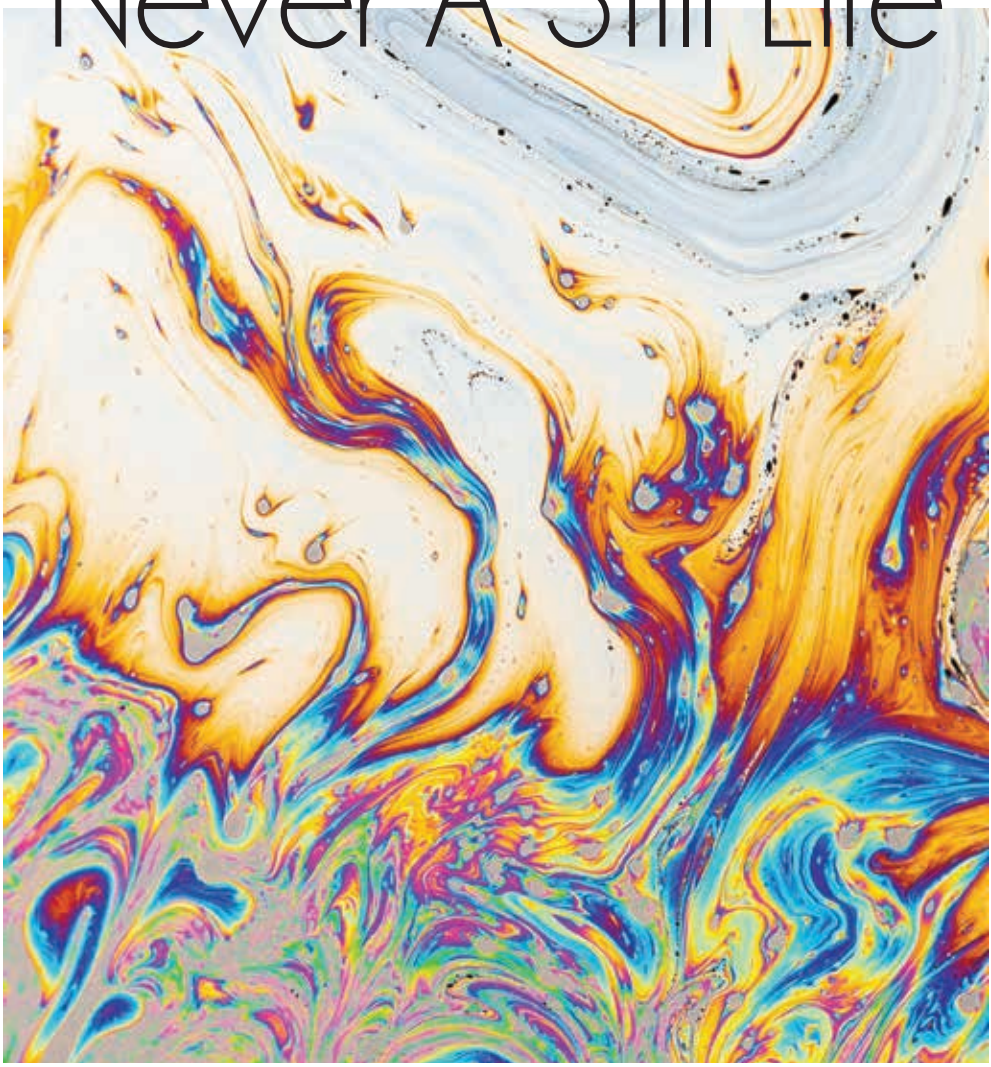
Cirque de la Symphonie is an exciting production designed to bring the magic of cirque to the music hall. It is an elegant adaptation of some of the most amazing cirque acts performed on a stage shared with the musicians of a symphony orchestra, thus showcasing many of the best artists from both worlds. The aerial flyers, acrobats, contortionists, dancers, jugglers, balancers, and strongmen include world record holders, winners of international competitions, Olympians, and some of the most original talent ever seen. Each performance is perfectly choreographed to classical masterpieces, raising cirque artistry to a fine arts level. Fusing the power and majesty of the live orchestra with the best of cirque artistry, Cirque de la Symphonie is the only cirque company in the world that performs exclusively with symphony orchestras. The aerialists and acrobats turn the concert into a three-dimensional entertainment extravaganza, adding energy and excitement to the concert experience.

Christine Van Loo is a seven-time consecutive National Champion, Female Olympic Athlete of the Year, and Athlete of the Decade in acrobatic gymnastics. She was inducted into the USSA (acro-gymnastics) Hall of Fame and the World Acrobatics Society Gallery of Honor. As a professional aerialist and acrobat, she has performed in the 2002 Winter Olympics, at the Grammy Awards (with No Doubt and with Ricky Martin), at the American Music Awards (with Aerosmith), the Miss Universe pageant, and on tour with Paul McCartney. She was a trainer and performer with NBC's *Celebrity Circus*, and she choreographed the aerials for Britney Spears' World Tour and the Stars on Ice U.S. tour. With Cirque de la Symphonie, Christine provides spellbinding performances of aerial silks, rope, lira, and trapeze.

Elena Tsarkova, the "Lady in White," is a graduate of the famed Moscow Circus School and first-place winner of the prestigious National Russian Circus Festival. From "Master of Sports" in gymnastics, Elena developed into a unique and graceful performer with the Big Apple Circus, Switzerland's Circus Knie, and Germany's Circus Roncalli. Her combination of contortion, balance, and graceful dance moves made her a major star with Cirque de la Mer in Florida and Circus Circus in Las Vegas. Elena's professional background, which includes experience with many major stage and theater productions, lends an elegant touch to Cirque de la Symphonie.

...Guest Artists continue on page 43

Never A Still Life



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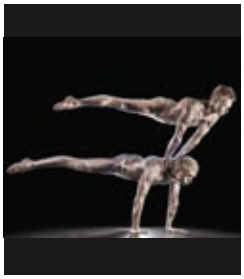
Vladimir Tsarkov provides a spellbinding performance with combinations of mime and juggling feats. A favorite of audience members of all ages, Vladimir's Red Harlequin act features rings, balls, and electric batons, and he's even been known to teach the maestro a trick or two! He is a veteran of Circus Circus, Cirque Ingenieux, and various productions globally. Vladimir graduated from Russia's prestigious State College of Circus and Theater Arts and won the gold medal at the Cirque de Demain International Festival in France. His entertaining performance is sure to please audiences of all ages.

Vitalii Buza began his gymnastic training in the Republic of Moldova and soon competed as an elite gymnast with the Russian national team. At age sixteen, Vitalii joined the Moscow State Circus as a professional acrobat and toured throughout Europe. After a move to the United States, he starred in productions at Sea World, Universal Studios, and Walt Disney World. He has been featured in numerous TV ads and won a role in the movie *Enchanted*. He has performed for celebrities and at corporate events for major companies. Vitalii excels in multiple cirque acts, such as duo hand-balancing, straps, Cyr wheel, spinning cube, Chinese pole, and the Russian bar.

Acro Duo, the amazing strength-and-balancing act, consists of **Vitaliy Prikhodko** and **Pavel Korshunov**. Vitaliy is a native of Ukraine, where he graduated from Kiev State Circus College. He began his career with the National Circus of Ukraine, winning first place at the New Ukrainian Circus Festival. His acrobatic experience includes worldwide tours with Nikulin's Moscow Circus. Pavel, a native of Voronezh, Russia, is a three-time National Champion of Russia, two-time World Champion, and two-time Champion of the World Cup in acrobatic sport. A veteran of Cirque du Soleil's "Varekai," Pavel is a multi-talented performer on straps, Russian swing, trampoline, and acrobatics. Acro Duo's performances amaze audiences with stunning displays of strength and balance.



Alexandra "Sasha" Pivaral was born in New York City in 1994 to traveling acrobatic parents. She began her training at age seven and performed her first lead role in a production not long after. Since then, she has performed and headlined in countless shows around the world, including with Cirque du Soleil. She has won prestigious awards in top international circus competitions like the Monte Carlo International Circus Festival in Monaco and is considered to be one of the most talented acrobats in her fields of contortion, balancing, and hula hoops. Her stage presence, originality, and choreography set her apart.

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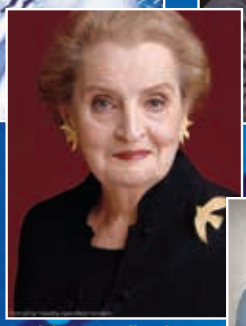
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American Immigration: What's Fact and What's Fiction?

Jeffrey Engel, Founding Director of the Center for Presidential History at Southern Methodist University.

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Three Remarkable Books That Changed America

Joseph Luzzi, Professor of Literature at Bard College

What three books are a must for every lover of literature? And how did each of these groundbreaking works, in its unique way, "change America"? Award-winning scholar and teacher Professor Joseph Luzzi will explore this question with participants in a presentation devoted to exploring the riches of literary expression. We will discuss world-renowned works including Harper Lee's To Kill a Mockingbird, Ralph Ellison's Invisible Man, and Joseph Heller's Catch 22. Participants will be encouraged to develop their own list of "essential reading," as Professor Luzzi helps them acquire the skills necessary for enriching their encounters with books of all kinds in our ever-changing society.

Three Musical Masterpieces That Changed America

Anna Celenza, Professor of Music at Georgetown University

Music permeates our lives. Thanks to technology, it is always with us… via the radio, our smart phones, TV commercials, film music, even the streamed music at our local malls and favorite restaurants. Technology has made it easy for us to put music in the background. The goal of this lecture is to bring it front and center again. As Professor Celenza will demonstrate, music does not simply reflect culture…it changes it. To demonstrate just how such changes come about, she will highlight Three Musical Masterpieces That Changed America that changed America. These include: a bawdy 18th-century drinking tune that eventually defined American patriotism, a 1980s pop album that changed American foreign policy, and a hit Broadway musical that redefined the way many of us think about the founding of America and it's earliest years as an independent country.

ONE DAY UNIVERSITY at Tanglewood

EVENT SCHEDULE
for
JUNE 23, 2019

• LECTURES TAKE PLACE IN OZAWA HALL •

9:30–9:40am	*Introduction*
9:40–10:45am	Jeffrey Engel, Southern Methodist University
10:45–10:55am	*Break*
10:55am–12pm	JOSEPH LUZZI, Bard College
12–12:10pm	*Break*
12:10–1:15pm	ANNA CELENZA, Georgetown University

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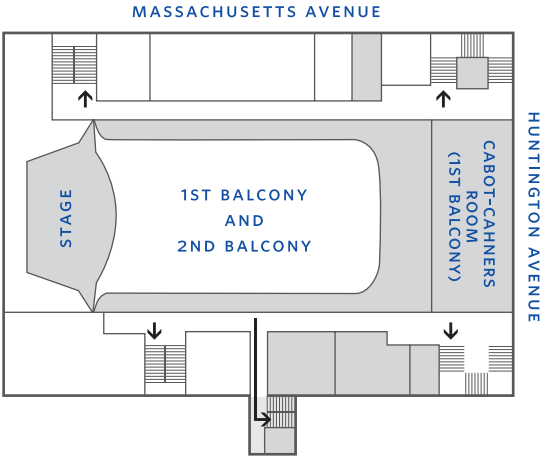

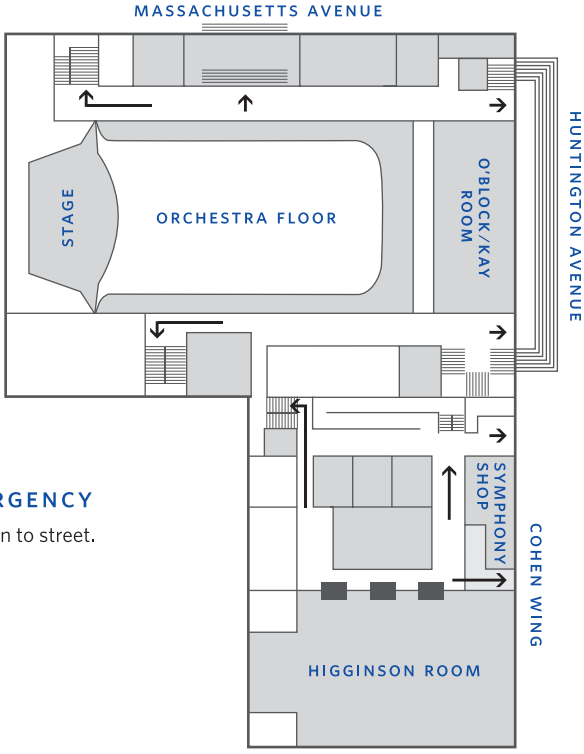

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

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Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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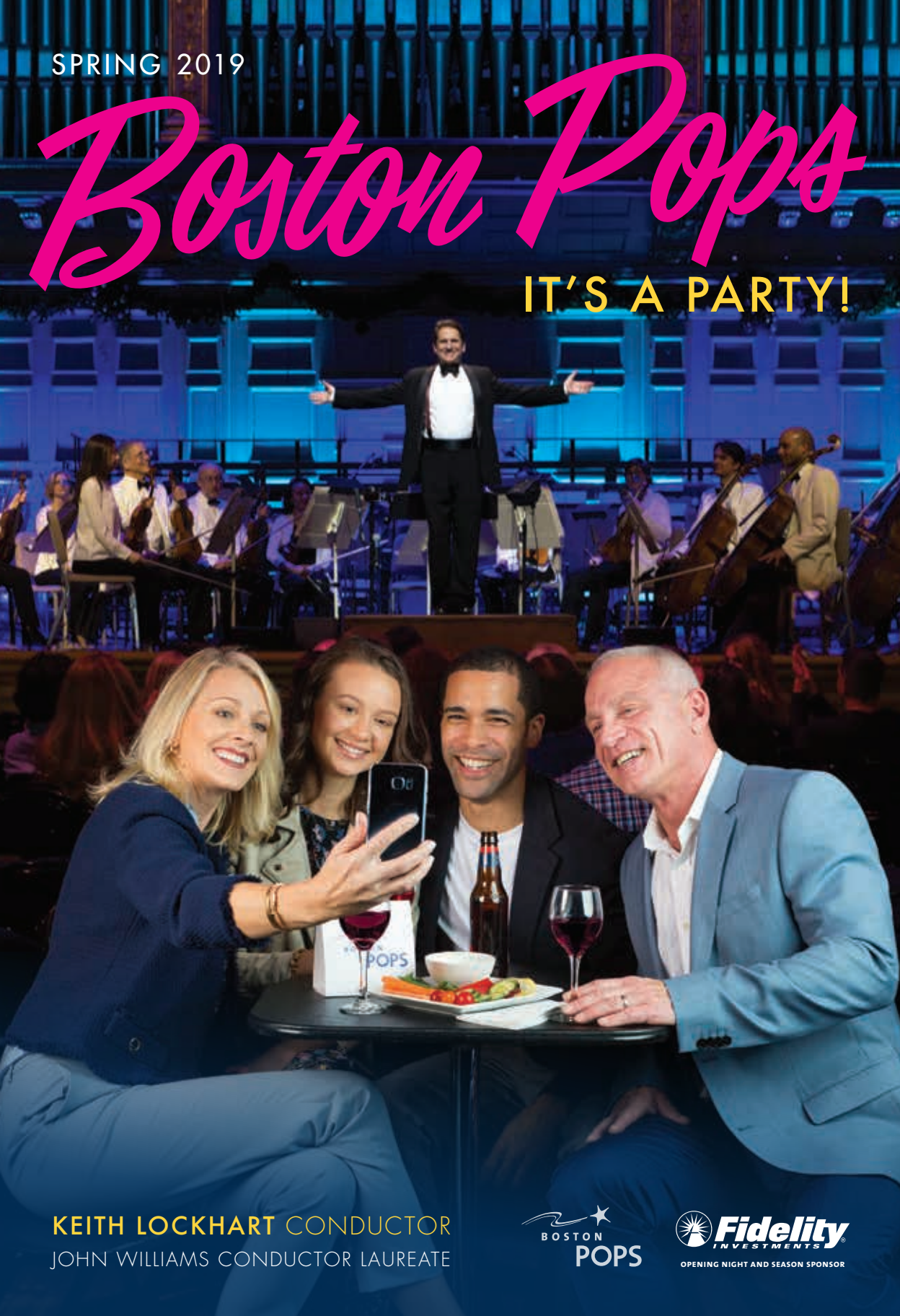

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ON DISPLAY IN SYMPHONY HALL

This year's BSO Archives exhibit on the orchestra and first-balcony levels of Symphony Hall encompasses a widely varied array of materials, some of them newly acquired, from the Archives' permanent collection.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- An exhibit case in the Brooke Corridor that takes a look back 50 years to the 1969 Boston Pops season
- An exhibit case in the Brooke Corridor spotlighting BSO founder and sustainer Henry Lee Higginson
- An exhibit case in the Brooke Corridor celebrating women composers whose music the BSO has performed
- Two exhibit cases in the Hatch Corridor focusing on the construction and architecture of Symphony Hall

IN THE FIRST BALCONY CORRIDORS:

- An exhibit case, audience-right, tracing the crucial role of the BSO's orchestra librarian throughout the orchestra's history
- An exhibit case, also audience-right, highlighting a newly acquired collection of letters written between 1919 and 1924 by Georg Henschel, the BSO's first conductor, to the French flutist Louis Fleury, as well as Henschel the composer
- An exhibit case, audience-left, documenting Symphony Hall's history as a venue for jazz concerts between 1938 and 1956

IN THE CABOT-CAHNERS ROOM:

- Two exhibit cases focusing on the life, career, and family history of the late Tanglewood Festival Chorus founder/conductor John Oliver, including personal and professional papers, photographs, and other memorabilia, all donated to the BSO Archives in 2018 by Mr. Oliver's estate
- An exhibit case drawn from materials acquired by the BSO Archives in 2017 documenting the life and musical career of former BSO violinist Einar Hansen, a member of the BSO from 1925 to 1965

TOP OF PAGE, LEFT TO RIGHT:

Composer Amy Beach (1867-1944), c.1910 (Fraser Studios)

An April 1947 program from a Symphony Hall concert featuring Billie Holiday and Louis Armstrong

Duke Ellington, Pops arranger Richard Hayman, and Arthur Fiedler at Tanglewood, 1965 (Photograph by Heinz Weissenstein, Whitestone Photo)

KEITH LOCKHART

Now in his 25th season as Boston Pops Conductor, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's 13-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly 50 years. Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual who's who of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 2,000 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 45 national tours to more than 150 cities in 38 states, and 4 international tours to Japan and Korea. He and the Pops have made 80 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade, and millions more view it on television or live webcast. With Eaton Vance as presenting sponsor and Bloomberg as exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular in 2017, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

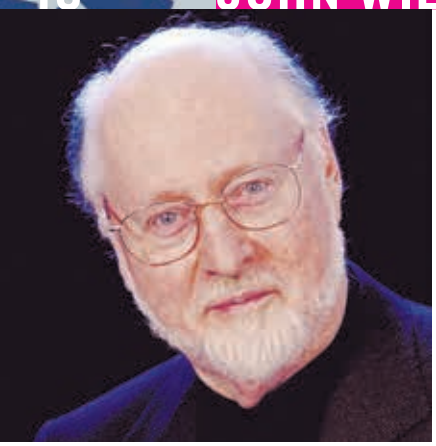
Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Leslie Odom, Jr., Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over 5,000 arrangements.

With a renewed commitment to bringing the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games, and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as the Boston Common and Franklin Park, and each holiday season he brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

During his eight-year tenure as principal conductor of the BBC Concert Orchestra, Keith Lockhart led the 2012 Diamond Jubilee Concert for Queen Elizabeth II. He is now the orchestra's chief guest conductor. He is also artistic director of the Brevard Music Center Summer Institute and Festival. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Before coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, New York, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 45-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His current film project is *Star Wars: The Rise of Skywalker*, directed by J.J. Abrams. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received 5 Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person. He also has received 7 British Academy

Awards (BAFTA), 24 Grammys, 4 Golden Globes, 5 Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies as well as concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. For the opening concert of the BSO's 2009-10 season, James Levine led the premiere of Mr. Williams's *On Willows and Birches*, Concerto for Harp, featuring former BSO Principal Harp Ann Hobson Pilot.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the America's Millennium concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including the Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the American Film Institute's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

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Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
Jason Horowitz*
Ala Jojatu*
Bracha Malkin*
Caroline Pliszka§

VIOLAS

Cathy Basrak
Principal

Danny Kim
Rebecca Gitter
Michael Zaretsky*
Rachel Fagerburg*
Daniel Getz*
Rebekah Edewards°
Leah Ferguson°
Kathryn Sievers°
Stephen Dyball§
Mary Ferrillo§
Stephanie Fong§

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Mihail Jojatu
Martha Babcock°
Owen Young*
Mickey Katz*
Adam Esbensen*
Alexandre Lecarme*
Oliver Aldort*
Theresa Borsodi§
Ronald Lowry§

BASSES

Lawrence Wolfe
Principal
McGrath Family chair, endowed in perpetuity

Benjamin Levy
Dennis Roy
Joseph Hearne
Todd Seeber*
John Stovall+
Thomas Van Dyck*
Susan Hagen§

FLUTES

Elizabeth Ostling
Principal
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Clint Foreman

PICCOLO

Cynthia Meyers
Linda Toote§

OBOES

Keisuke Wakao
Principal

Mark McEwen°
Andrew Price§

ENGLISH HORN

Robert Sheena

CLARINETS

Thomas Martin
Principal

Michael Wayne

BASS CLARINET

Craig Nordstrom°
David Martins§
Ryan Yuré§

BASSOONS

Richard Ranti
Principal

Suzanne Nelsen

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HORNS

Richard Sebring°
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Michael Martin
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Principal

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Mike Roylance
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Daniel Bauch
Kyle Brightwell
Matthew McKay
James Gwin
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Andrew Tremblay

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John Demick

* participating in a system of rotated seating

§ substituting

+ on sabbatical leave

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ABOUT THE BOSTON POPS

In spring 2019 the Boston Pops, affectionately called "America's Orchestra," enters its 134th season of entertaining audiences in Boston and beyond, and Boston Pops Conductor Keith Lockhart begins his 25th year at the helm of the orchestra. One of the recurring themes this season is the "Summer of '69," a time of unprecedented scientific exploration, social upheaval, and musical excitement that, 50 years later, resonates still.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year, a little more than a month before the inaugural "Promenade Concert," German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed,

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2019 Keith Lockhart marks his 25th season as Pops Conductor (left)

at Higginson's insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

There were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 2,000 Boston Pops concerts in the past 24 years, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually

The oft-caricatured Arthur Fiedler sports a mop top on the sleeve of this 1964 45 RPM single (top)

Aretha Franklin performed at the 1993 Opening Night at Pops, John Williams conducting

every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 80 television shows, led 45 national and 4 overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded 14 albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 46th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular, and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event.

The 2019 Boston Pops spring season opens with the much-anticipated return of Bernadette Peters, dynamic star of stage and screen, to Symphony Hall. Following this stellar opening, the Boston Pops goes interstellar, presenting John Williams's unforgettable score to the original 1977 *Star Wars: A New Hope* alongside a screening of the blockbuster film. Arlo Guthrie returns with the program "Summer of '69," commemorating the 50th anniversary of Woodstock and other milestones of that paradigm-shifting year; these performances and several others this season feature Pulitzer Prize-nominated composer James Beckel's new work *From the Earth to the Moon and Beyond*, which celebrates the 50th anniversary of the Apollo 11 moon landing. Rhiannon Giddens, who caused a sensation with her 2018 Boston Pops Fireworks Spectacular performance, makes her Symphony Hall debut in a major way—with a four-day mini-festival that includes two nights headlining followed by two nights presenting, along with pianist Lara Downes and vocalist Darius de Haas, her curated concert of works by overlooked African American composers. The winners of

The cast of "On the Town" took the Pops stage in 2018 (top)

A joyful "Stars and Stripes Forever" at last season's Opening Night at Pops

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Fidelity's Young Artists Competition have the opportunity of a lifetime when they perform on the Pops stage on the first night of Ms. Giddens's engagement. In the matinee program "Once Upon a Time…," the orchestra takes listeners on a variety of odysseys—with destinations including the moon as well as the distant past in a distant galaxy—and performs *The Composer Is Dead*, a new children's classic with music by Nathaniel Stookey and text by Lemony Snicket. The June 1 performance of that program marks a Boston Pops first: a sensory-friendly concert designed for patrons with autism-spectrum disorders or other disabilities that create sensory sensitivities. The family-friendly programming continues as Maestro Lockhart conducts John Williams Film Night, popular scores by the Boston Pops Conductor Laureate performed live to film excerpts. Leslie Odom, Jr., who originated the role of Aaron Burr in *Hamilton*, returns to the Pops stage singing a centenary tribute to Nat King Cole as well as other favorites. Cirque de la Symphonie once again brings its magical mixture of acrobatics and strength to Symphony Hall. This season brings the Pops debuts of comedic actress Jane Lynch, singing from the American Songbook (plus one Guatemalan love song) in her own inimitable style, and of travel guru Rick Steves, who hosts a symphonic tour of works by many of our most beloved European composers performed alongside a video montage, curated by Mr. Steves, documenting this fascinating journey. Charles Floyd returns to conduct the annual Gospel Night, featuring the Boston Pops Gospel Choir and gospel legend Dottie Peoples and including a memorial tribute to the great Aretha Franklin, in a season-closing concert sure to bring down the house.

In anticipation of this season, Keith Lockhart says, "What I love most about planning each Boston Pops spring season is the challenge of introducing new artists and musical themes while also focusing on the great musical traditions that our wonderful audiences have come to cherish and expect each year. I think we've found that perfect balance for the 2019 season."

Ben Folds made piano magic with the Pops and Maestro Lockhart in the 2017 season (top)

Andrew Tighe, Aimee Doherty, Matthew DiBattista, and David McFerrin performed music by Leonard Bernstein last season in a centennial tribute to the composer with Keith Lockhart and the Pops

THE SUMMER OF '69 REVISITED

Throughout the 2019 Boston Pops season, Keith Lockhart and the orchestra are paying tribute to the 50th anniversary of two watershed moments in United States history: the Apollo moon landing, a manifestation of American technological know-how and determination; and the Woodstock festival, which confirmed the baby boomers as the most significant pop-culture "influencers" of those turbulent times.

Apollo 11 was the first manned mission to the moon, the Eagle landing module alighting on the lunar surface on July 20, 1969. Neil Armstrong became the first person to step onto the moon, Buzz Aldrin the second (the third Apollo 11 astronaut, Michael Collins, remained aboard the command module). The successful completion of this mission fulfilled a 1961 proclamation by President John F. Kennedy to Congress that the country "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Broadcast live to the world and watched on television by twenty percent (c.600 million) of the world's population, this "giant leap for mankind" was a unifying point of pride for the nation and represented a victory in the ongoing "Space Race" with what was then the Soviet Union.

American composer James A. Beckel, Jr. (b.1948), has written a new work for orchestra and narrator, *From the Earth to the Moon and Beyond*, which will be featured on programs throughout the 2019 spring Pops season. In the course of ten-and-a-half minutes, the work depicts the evolution of the universe from the "big bang" through the beginnings of life on Earth and the perpetual human inclination to explore, to the development of America's space program, and, of course, the historic walk on the moon.

About a month later came Woodstock. Billed as "3 Days of Peace & Music," the festival was held at Max Yasgur's dairy farm in Bethel, New York, beginning on Friday, August 15, 1969. The venue was decided upon late in the planning and, as a result, the organizers did not have the resources to install sufficient fencing and ticket booths. Around 186,000 advance tickets were sold, despite the fact that organizers told Bethel authorities they expected a crowd of no more than 50,000 (in actuality, they anticipated about 200,000). When nearly half a million people showed up, the organizers had no choice but to allow free admission to the grounds.

A lot of rain, plus a lack of medical and sanitation facilities, made conditions challenging and unpleasant, and the rampant use of drugs overwhelmed the police, who abandoned any notion of enforcing the law. Many of the iconic audience images from the festival (broadcast on the news and subsequently immortalized in the 1970 movie *Woodstock*) are of attendees using drugs and frolicking in the mud. All in all, however, the Woodstock festival lived up to its billing,

offering an unprecedented lineup of musical artists within a remarkably non-violent environment. It remains a testament to the idealism of what became known as the "Woodstock generation."

Richie Havens unexpectedly became the first to perform when the original opening act, Sweetwater, was delayed by police. Other musical artists appearing at Woodstock included Joe Cocker, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, the Grateful Dead, Tim Hardin, Janis Joplin, Jefferson Airplane, Santana, John Sebastian, and The Who. One of the Woodstock artists, Arlo Guthrie, makes a welcome return to the Boston Pops stage this season as part of the orchestra's salute to 1969. Guthrie performed the penultimate set on day one of Woodstock, beginning at 11:55 p.m. on Friday and ending at 12:25 a.m. on Saturday, his performance preceded by Melanie's and followed by Joan Baez's.

Jimi Hendrix memorably closed the Woodstock festival, which because of rain delays extended into Monday morning. Most of the audience had left, with only about 30,000 remaining at that point. Hendrix's guitar rendition of "The Star-Spangled Banner" became a defining moment of the festival and in rock music; it is being replicated as part of the '69 tribute at Pops.

In 1969 American involvement in Vietnam was ongoing; images from the battlefield and from protests against the war were commonplace in newspapers and on television. Just the year before, the world had witnessed the assassinations of Robert Kennedy and Martin Luther King, Jr. Both the moon landing and Woodstock provided some respite and distraction from the ravaging effects of such somber news.

Whether slipping "the surly bonds of Earth" or literally wallowing in the earth, these disparate landmark events had at least one objective in common: promoting peace. The Apollo 11 astronauts left a plaque on the moon stating "We came in peace for all mankind" and Woodstock fulfilled, perhaps accidentally, its promise of "3 Days of Peace & Music." Today these might seem like simpler messages from a simpler era, but we might do well to remember them during our current tumultuous times.

Eleanor Hayes McGourty

Eleanor Hayes McGourty was editor of the Boston Pops program book for more than thirty of her forty years on the staff of the Boston Symphony Orchestra.

Buzz Aldrin salutes the U.S. flag, courtesy of NASA (left)

The grounds and stage at Woodstock, courtesy of Derek Redmond and Paul Campbell

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Tuesday evening, June 11, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Jane Lynch Sings the American Songbook Series sponsored by Arbella Insurance Foundation

Opening Fanfare from *Also Sprach Zarathustra* — Strauss

Daybreak from *Daphnis and Chloé* — Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett
Photographs by Babak Tafreshi, The World at Night Photography

Overture to *Goodbye, Mr. Chips* — Williams

The 1960s: The Turbulent Years, from *Nixon* — Williams

March from *Superman* — Williams

Space Oddity — Bowie-Mathes

From the Earth to the Moon and Beyond — Beckel
Former NASA Astronaut PAMELA A. MELROY (Colonel, U.S. Air Force, ret.), narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

Presenting
JANE LYNCH SINGS THE GREAT AMERICAN SONGBOOK
(PLUS ONE GUATEMALAN LOVE SONG)
Brad Ellis, pianist and music director

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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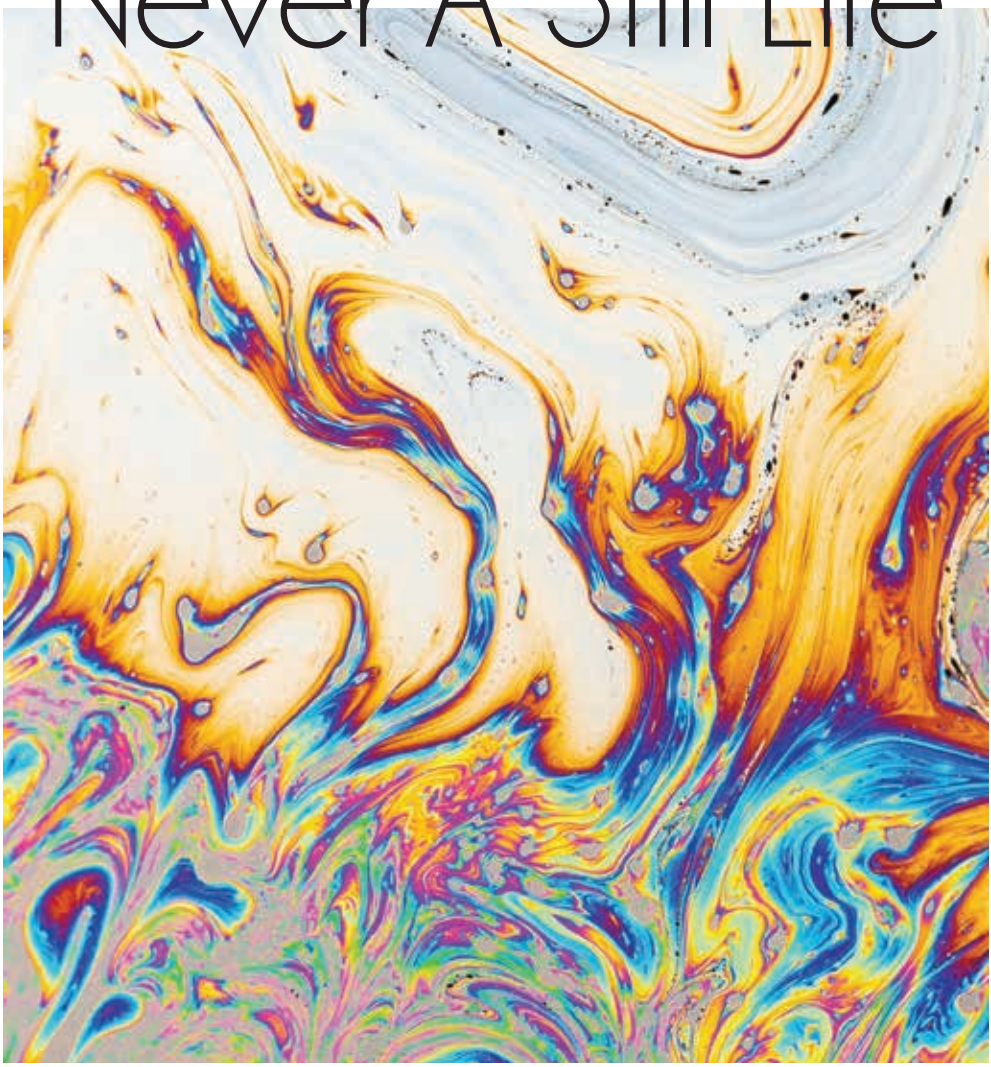
Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Canton Council on Aging; Cosmopolitan Travel Inc.; Dartmouth Alumni Club of Boston; Harvard University Outings & Innings; Season at Symphony; St. Camillus Parish

Never A Still Life



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Wednesday evening, June 12, 2019, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Jane Lynch Sings the American Songbook Series sponsored by Arbella Insurance Foundation

Opening Fanfare from *Also Sprach Zarathustra*	Strauss
Daybreak from *Daphnis and Chloé*	Ravel
Film, *Luna*, produced by Susan Dangel and Dick Bartlett Photographs by Babak Tafreshi, The World at Night Photography	
Overture to *Goodbye, Mr. Chips*	Williams
The 1960s: The Turbulent Years, from *Nixon*	Williams
March from *Superman*	Williams
Space Oddity	Bowie-Mathes
From the Earth to the Moon and Beyond	Beckel

JEREMIAH KISSEL, narrator
Film by Brannon Fells
In grateful appreciation to Cecile Higginson Murphy, for continuing the legacy of her great-grandfather, the Boston Pops founder Henry Lee Higginson

INTERMISSION

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JANE LYNCH SINGS THE GREAT AMERICAN SONGBOOK
(PLUS ONE GUATEMALAN LOVE SONG)
Brad Ellis, pianist and music director

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: 1000 Southern Artery; Brain Aneurysm Foundation; Eaton Vance; MIT Reactor Technology Course; Tri-County Technical College; UNH Alumni

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Thursday evening, June 13, 2019, at 8

JACOMO BAIROS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Strings on Fire	Mancini
American Salute	Gould
Times Square: 1944, from *On the Town*	Bernstein
Theme from *JFK*	Williams
Essential Ellington Come Sunday—Take the "A" Train—Satin Doll— Perdido—Things Aren't the Way They Used to Be	arr. Tyzik
Refried Farandole	Bizet-Hyken

INTERMISSION

Presenting
RICK STEVES' EUROPE: A SYMPHONIC JOURNEY

The Star-Spangled Banner	Smith/Key
Blue Danube Waltz	Strauss
Prelude to Act III from *Lohengrin*	Wagner
Die Moldau	Smetana
Overture to *Nabucco*	Verdi
Pomp and Circumstance March No. 1	Elgar
Morning, from *Peer Gynt*	Grieg
Marche Militaire Française, from *Suite Algerienne*	Saint-Saëns
Ode to Joy (Finale from Symphony No. 9)	Beethoven

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: A.D.L. Alumni Association; Adventures with Karyn; Friends of the Harwich Town Band; Harvard University Outings & Innings; Harvard University Retirees Association; Linden Ponds

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Friday evening, June 14, 2019, at 8

JACOMO BAIROS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Strings on Fire — Mancini

Times Square: 1944, from *On the Town* — Bernstein

Essential Ellington — arr. Tyzik
Come Sunday—Take the "A" Train—Satin Doll—
Perdido—Things Aren't the Way They Used to Be

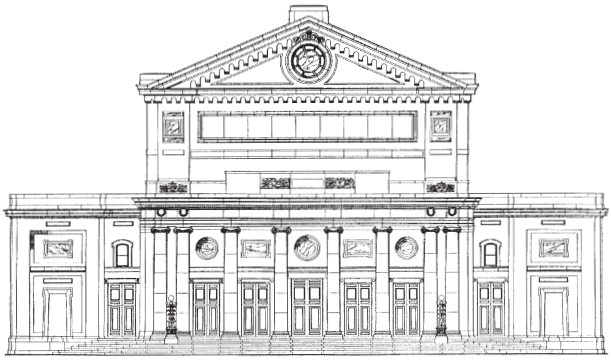
In Celebration of the 68th Annual Armenian Night at Pops

Hayr Mer ("Our Father") — Yekmalian-Gregorian

Pezzo Capriccioso — Tchaikovsky
The Swan, from *Carnival of the Animals* — Saint-Saëns-Vidal
LAURA NAVASARDIAN, cello

Refried Farandole — Bizet-Hyken

INTERMISSION



Presenting
RICK STEVES' EUROPE: A SYMPHONIC JOURNEY

The Star-Spangled Banner	Smith/Key
Blue Danube Waltz	Strauss
Prelude to Act III from *Lohengrin*	Wagner
Die Moldau	Smetana
Overture to *Nabucco*	Verdi
Pomp and Circumstance March No. 1	Elgar
Morning, from *Peer Gynt*	Grieg
Marche Militaire Française, from *Suite Algerienne*	Saint-Saëns
Ode to Joy (Finale from Symphony No. 9)	Beethoven

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Barrington Community School; Friends of Armenian Culture Society; The Needham Exchange Club; USJB Chapter #12

Saturday evening, June 15, 2019, at 8

CHARLES FLOYD conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

GOSPEL NIGHT AT POPS

Danse Negre	Coleridge-Taylor
Festive Overture	Still
Summer's Unfolding	Hiltzik
Symphony in E minor	Price

INTERMISSION

Presenting
DOTTIE PEOPLES
Sterling Holloman, guitar | Shawn Nixon, bass guitar
James Best, keyboard | Joseph Adams, drums

He Meant It for My Good	Peoples/Robinson
Everything Must Change—Changed	Ighner/Hawkins-Floyd
Testify	Peoples-Floyd
On Time God	Peoples-Floyd

I N T E R M I S S I O N

Presenting
THE BOSTON POPS GOSPEL CHOIR
Brother Dennis L. Slaughter, Artistic Director | Norris V. Welch, Choir Manager
Dennis Montgomery, organ | Wayne Pittman, bass | Sean Skeete, drums

Psalm 150 — Rodgers/Gray/Feaster/McGhee-Floyd
VICKI ZELSKI

Consider It Done — Dillard-Floyd
DAVID GRANDY

Not Yet — McClurkin-Floyd
SHARON MOLDEN

A TRIBUTE TO ARETHA FRANKLIN
with DOTTIE PEOPLES

Climbing Higher Mountains — Franklin-Floyd
How I Got Over — Ward-Floyd

Special thanks to Troy A. Byner, Martha Vedrine, and Norris V. Welch, Choir Manager

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Executive Transportation.

New arrangements and works for the Boston Pops are generously supported by the Cecile Higginson Murphy Pops Programming Fund.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Eliot Congregational Church of Roxbury; Harvard University Outings & Innings; MIT Activities Committee; PBC Place Church

GOSPEL MUSIC 101: WHAT IS GOSPEL MUSIC... STYLE OR SUBSTANCE?

BY DENNIS L. SLAUGHTER, ARTISTIC DIRECTOR, GOSPEL NIGHT AT POPS

At this 27th iteration of Gospel Night at Pops, I welcome audiences old and new. For those in the latter category, here is something of an *introductory course* to explain gospel music. With several points to discuss about this uniquely American music, we will consider only the style/substance debate.

Since gospel music's inception in the early 20th century, it has been hotly debated whether it constitutes a worshipful and meaningful element of Christian service music, even within African American spaces of worship. Within any one denomination, one finds widely varied experiences from one congregation to the next. If we consider, for instance, the United Methodist churches in the greater Boston area with largely African American congregations, we see that their music and their forms of worship vary to the point that only their denominational name and race unite them. We may find a highly liturgical church that has no drums, that uses pipe organ and does not allow Hammond organ, the electric organ whose sound is prevalent in gospel music. On the other hand, we may find a church with a neo-Pentecostal style of worship. While some characteristics are similar, not all black churches worship the same way or even use gospel music.

Gospel music gets its name from the record of the life of Jesus Christ found in the first four books of the New Testament. Gospel means "good news," and as we examine gospel songs, we accept them as the good news or revelation of Christ, as in all of the songs on tonight's program. The articulation of the good news is found in Luke 4:18-19: "The Spirit of

Tonight's Songs and Their Messages	
Song	Good-News Message
Everything Must Change—Changed	With Jesus in my life, a complete and wonderful change has come over me.
Testify	God is so good that I want to testify. For God, I will live and for God I will die... somebody ought to testify!
On Time God	God may not come when you want Him...but He's always on time to handle your needs.
Psalm 150	Let everything that has breath praise the Lord. Lord, inhabit our praise as we bless Your name.
Consider It Done	Whatever you ask of the Lord, consider it done, knowing that God has already made a way, the battle is won. There's no need to worry—God won't lie...He's going to do what you ask.
Not Yet	The author of this song, Donnie McClurkin, was in a bad car accident and thought that this was the end of his life. But God wanted McClurkin to have a new testimony of *not yet* because his life wasn't over.
Climbing Higher Mountains	At times life's struggles make us feel that we won't make it through (get home), but God's promise is that if we are persistent and endure, there is indeed a reward.
How I Got Over	In an interesting connection with "Climbing Higher Mountains," this song of reflection says my soul looks back in wonder about how I was able to get through my struggles. At the end of the day, all I can say is "Thank You, Lord."

the Lord is on me, because he has anointed me to proclaim good news to the poor. He has sent me to proclaim freedom for the prisoner and recovery of sight for the blind, to set the oppressed free, to proclaim the year of the Lord's favor."

This explains the message, or substance, of gospel music. But should all music that uses the good-news narratives of Matthew, Mark, Luke, and John also be considered gospel music? This brings us to the question of style. A typical concept for a gospel choir is a group, largely consisting of African Americans, singing rhythmic songs with hand clapping and movement and featuring a rhythm section of keyboard(s), bass, and drums. That image is no longer an absolute descriptor. Gospel is as varied in its performers and styles as any other music genre, but the *tie that binds* remains in the message.

Rev. Dr. Thomas A. Dorsey, who in the early 1900s had the misfortune of losing his wife during the delivery of their child, wrote "Precious Lord, Take My Hand." Dorsey was a blues piano player. As a result, his composition had a *popular music* sound for that time. Dorsey is regarded today as the "Father of Gospel Music," and following the tradition of Dorsey, gospel music reflects its contemporaneous musical genres. The gospel music of 20 years ago is different from the gospel music of today, and gospel music 20 years from now is likely to be more different still. The 2,000-year-old message wrapped in today's clothing will upgrade itself to yet another age, and to the one after that, and so on.

To wrap up this first lesson in Gospel Music 101, a homework assignment: Note some sacred and secular artists who influence each other with their styles of singing and performing. The list below shows how similar they can be.

I encourage you get deeper into gospel music, to identify the good news, and to explain gospel music to others. Remember that this music and its artists are as complex and varied as any other musical style. Even with Gospel Night at Pops…we're not in a church, and we're performing this music with an orchestra, yet gospel music it remains. Who would have thought that gospel music could be so interesting and different?

Cross-Influence in Gospel and Secular Music			
Gospel Artist	Gospel Song	Secular Artist	Secular Song
The Southern Tones	It Must Be Jesus	Ray Charles	I've Got a Woman
Erica Cook-Edwards	Drunk in Love (Gospel Version)	Beyoncé	Drunk in Love
Tye Tribbett	Stayed on You	George Harrison	Got My Mind Set on You
Karen & Kierra Sheard	You Loved Me	Jill Scott	He Loves Me
Rev. Timothy Wright	Can't Forget	Michael McDonald	I Keep Forgetting
BeBe & CeCe Winans	I'll Take You There	Staple Singers	I'll Take You There
Kim Burrell	Love's Holiday	Earth, Wind & Fire	Love's Holiday
Trin-I-Tee 5:7	Love	Musiq Soulchild	Love
Kirk Franklin	Lovely Day	Bill Withers	Lovely Day
John P. Kee	Outstanding	The Gap Band	Outstanding
Kirk Franklin	September	Earth, Wind & Fire	September
Kierra Sheard	Flesh Don't Kill My Vibe	Kendrick Lamar	Trick Don't Kill My Vibe (Clean)

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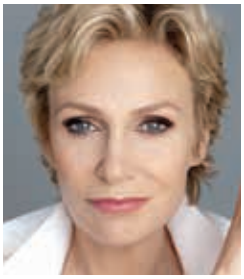
JANE LYNCH



Jane Lynch was raised near Chicago and cut her theatrical teeth at The Second City and the Steppenwolf Theatre. Ms. Lynch has won two Emmys as the host of *Hollywood Game Night*, as well as an Emmy and a Golden Globe for her hilarious and complex portrayal of Sue Sylvester on *Glee*. She currently appears in *The Good Fight* on CBS and in the Amazon Studios hit *The Marvelous Mrs. Maisel*. Her other television credits include *Manifesto*, *Criminal Minds*, *Portlandia*, *Angel from Hell*, *Party Down*, *Lovespring International*, *Two and a Half Men*, and *The L Word*. Ms. Lynch's film credits include *Wreck It Ralph* and its sequel *Ralph Breaks the Internet*, *The Three Stooges*, *The 40-Year-Old Virgin*, *Talladega Nights*, *Role Models*, *Julie & Julia*, *A Mighty Wind*, *Best In Show*, and *For Your Consideration*. She made her Broadway debut in the 2013 production of *Annie* and soon thereafter embarked on her own live concert tour, See Jane Sing, with Kate Flannery and Tim Davis. Their Billboard Top 10 holiday album, *A Swingin' Little Christmas*, is available from iTunes, Amazon, and other outlets.

PAMELA A. MELROY (COLONEL, U.S. AIR FORCE, RET.)

Pam Melroy is a military test pilot, a former NASA Astronaut, and an aerospace executive. She flew on three space shuttle missions: STS-92, STS-112, and STS-120. After graduating from Wellesley College with degrees in physics and astronomy, Col. Melroy attended MIT and earned her master's in earth and planetary sciences. After finishing school, she was commissioned as a U.S. Air Force (USAF) officer, attended flight training, and flew the KC-10 as copilot, aircraft commander, and instructor pilot. Col. Melroy is a veteran of Operation Just Cause and Operation Desert Storm/Desert Shield. She is a USAF Test Pilot School graduate and has more than 6,000 flight hours in more than 50 aircraft. Selected as an astronaut in 1994, Col. Melroy flew her first flight aboard *Discovery* on STS-92 as the pilot. This flight was responsible for the delivery and installation of the Z1 TRUSS and the Pressurized Mating Adapter -3 to the International Space Station (ISS), preparing ISS for the arrival of the first crew to inhabit the station. She also held various earthbound positions at NASA, including Lead for the Crew Module of the Columbia Reconstruction Team, Deputy Project Manager for the *Columbia* crew survival investigation team, CAPCOM, and Branch Chief for the Orion Branch of the Astronaut Office. After her time at NASA, Col. Melroy held leadership positions at Lockheed Martin, the FAA, and DARPA. She is currently the Director of Space Technology and Policy at Nova Systems.

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JEREMIAH KISSEL

Jeremiah Kissel is delighted as always to appear with Keith Lockhart and the Boston Pops, with whom he has narrated *The Polar Express*, *How the Grinch Stole Christmas*, *The Dream Lives On: A Portrait of the Kennedy Brothers*, *Casey at the Bat*, and *A Christmas Carol*. With other orchestras he has performed *The Carnival of the Animals*, *Ellis Island: The Dream of America*, *Peter and the Wolf*, *The Wizard of Menlo Park*, *A Kennedy Portrait*, *L'Histoire du Soldat*, and *The Defiant Requiem*. A forty-year veteran of Boston's professional stages, Mr. Kissel has played leading roles for the Huntington, American Repertory, New Repertory, and Merrimack Repertory theaters, as well as the Commonwealth Shakespeare Company, the Lyric Stage, Shear Madness, and various out-of-town companies passing through Boston. Recent appearances include *Imagining Madoff* at 59E59 in New York, *The Trumpiad* for Robert Brustein at the Boston Theater Marathon, and *Cyrano* (earning a 2019 Norton Award nomination) at Gloucester Stage. This fall, he will appear as Richard Nixon in *Nixon's Nixon* at the New Rep Theatre, followed by a reprise of *Imagining Madoff* at the Lion Theatre in New York. Screen credits include *The Town*, *The Fighter*, *Joy*, *Stronger*, *Castle Rock*, *Body of Proof*, and *The Wrong Car*. Mr. Kissel is the winner of several Norton Awards, several IRNE's, an Arts Impulse Award, and a Helen Hayes Award, and in 2003 he received Boston's highest onstage recognition, the Norton Prize for Sustained Excellence.

JAMES BECKEL

James Beckel, composer of *From the Earth to the Moon and Beyond*, was born in Marion, Ohio. A very active composer and arranger, Mr. Beckel has had his original works performed by professional orchestras across the country and recorded by ensembles such as the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony, as well as Greg Hustis and members of the Dallas Symphony, who recorded Mr. Beckel's Pulitzer Prize-nominated *The Glass Bead Game: Concerto for Horn and Orchestra*. Mr. Beckel has written a number of successful patriotic works that have been performed by the United States Coast Guard Band and the Air Force Band of Flight. A member of the music faculty at DePauw University, Mr. Beckel was the principal trombonist with the Indiana Symphony from 1969 to his retirement in 2018.

…Guest Artists continue on page 40

DEFINING MOMENTS

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Wellesley High School

Caroline Dressler
Arlington High School

Giulia Haible
Arlington High School

Sam Higgins
Milton High School

Sydney Penny
Needham High School

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RICK STEVES

Guidebook author and travel TV host Rick Steves is America's most respected authority on European travel. Rick took his first trip to Europe in 1969, visiting piano factories with his father, a piano importer. As an 18-year-old, Rick began traveling on his own, funding his trips by teaching piano lessons. In 1976, he started his business, Rick Steves' Europe, which has grown from a one-man operation to a company with a staff of 100 full-time, well-traveled employees at its headquarters in Edmonds, WA, near Seattle. There he produces a bestselling guidebook series on European travel, America's most popular travel series on public television, a weekly hour-long national public radio show, a weekly syndicated column, and free travel information available through his travel center and ricksteves.com. Rick Steves' Europe also runs a successful European tour program organizing small-group tours that take more than 30,000 travelers to Europe annually. His mission: to empower Americans to take European trips that are fun, affordable, and culturally broadening. When not on the road, Rick is active in his church and with advocacy groups focused on economic and social justice, drug policy reform, and ending hunger. He lives and works in his hometown of Edmonds, where his office window overlooks his old junior high school.

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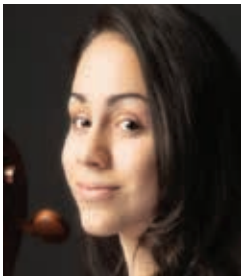
JACOMO BAIROS

Portuguese-American conductor Jacomo Bairos continues to redefine what a conductor can be and do in the 21st century, challenging the preconceptions of orchestral repertoire, blurring the lines of genre, and integrating the orchestra into the broader community in holistic and organic ways. The seventeenth Music Director for the Amarillo Symphony and Co-Founder and Artistic Director for Miami's Nu Deco Ensemble, Maestro Bairos performs regularly as a guest conductor with some of the world's finest orchestras. This week's concerts mark his Boston Pops debut. His other conducting debuts in 2018-2019 include performances with the Singapore Symphony Orchestra and the Fort Worth Symphony. A graduate of The Juilliard School, Mr. Bairos is an accomplished and award-winning tubist, having given master classes and concerts with major festivals and orchestras around the world. He has performed, toured, and recorded with the New York Philharmonic as well as with the symphony orchestras of Chicago, Cincinnati, and Seattle. He has held principal positions with orchestras in America and Spain, and from 2004-2007, Mr. Bairos was principal tuba for the Singapore Symphony Orchestra. He is also a yoga teacher and a practitioner of Vipassana meditation. Born in Lisbon, Portugal, Jacomo Bairos makes his home in Miami, FL, and serves his community by working with and mentoring underserved children throughout the southern Florida and Panhandle-Texas region.

LAURA NAVASARDIAN



Laura Navasardian started playing the cello at the age of six, studying with Vladimir Panteleev. She is a ninth-grade student at the Professional Children's School in her native New York City and is currently in her second year at the Juilliard Pre-College in the class of Clara Kim. She performed on numerous occasions at Carnegie Weill Recital Hall and Merkin Concert Hall in New York, Auditorium Museo Del Violino in Cremona, and Saal Mozarteum in Salzburg, Austria. Ms. Navasardian has won a number of prestigious competitions to date, including Cremona International Music Competition in Italy, New York Music Competition, Grand Prize Virtuoso Competition in Salzburg, Austria, American Fine Arts Festival, and others. She has attended master classes with Maestro David Geringas at Buchenau, Germany, and subsequently performed Tchaikovsky's Rococo Variations in Berlin with Mr. Geringas conducting. In summer of 2018 she attended the Perlman Music Program and later that year won the top prize at the Great Composers Competition for the best performance of Kabalevsky's cello concerto. In her spare time Laura enjoys skiing and swimming, but above all she loves cooking.

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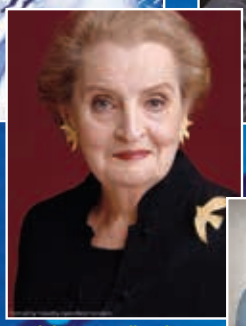
Meow Meow

Andris Nelsons


Madeleine K. Albright

Ryan Speedo Green

Renée Fleming

Yo-Yo Ma

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CHARLES FLOYD

Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for more than twenty years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. The 2012 "Gospel Night" program featured the Boston premiere of his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

DOTTIE PEOPLES

Dottie Peoples is on a mission to reach people for Christ and that interaction with listeners is precious to her. Blessed with a soulful, passionate voice and an unbridled love for the Lord and her fellow man, she is an electrifying presence on stage that turns any concert into an all-out revival. One of 10 children, Ms. Peoples grew up in Ohio, but spent summers in Alabama with her grandmother, who encouraged her dream of growing up to sing like Mahalia Jackson. The legendary Dorothy Norwood heard a performance by a very young Dottie and asked her to join her on tour. The tour was in support of the Rolling Stones. Ms. Peoples developed a strong reputation as a jazz singer until, in 1979, she sang "If You Move Yourself" at Salem Baptist Church in Atlanta, a moment of deep connection with the audience that changed her life. From that point on, she dedicated herself to singing for the Lord. Ms. Peoples is also an astute businesswoman; she served as general manager of Church Door Records and launched her own radio show. After 14 years with Church Door, she signed with AIR Records and took her career to another level, earning her first Stellar Award nomination. Her 1994 release on AIR, *On Time God*, was a pivotal release that rocketed to No. 1 on the charts and earned her four Stellar Awards and a nomination for Soul Train's Lady of Soul Award. She has garnered more than 50 industry accolades, including the 2010 Stellar for Traditional Female Vocalist of the Year.

GOSPEL NIGHT SOLOISTS

A lifelong performer, early childhood music educator, and former Stax recording artist, **Suzanne Buell** studied voice and piano at Boston Conservatory. Suzanne has sung in her own band for many years here in Massachusetts, as well as in Memphis and in California. She performed with her band at the Memphis Music Festival and has performed both solo and in ensemble with the Memphis Symphony Chorus, Cabrillo College Chorus, Oakland Interfaith Gospel Chorus, Harvard Pro Musica, and Concord Women's Chorus. Suzanne's CD, *Tell the World*, was recorded in Memphis and released in 2001. Suzanne currently resides in Harvard, MA, and is on the faculty of Indian Hill Music Center in Littleton.

David Grandy has been a member of the Boston Pops Gospel Choir since 2009. He has sung with several groups in the Boston area, including the Boston Community Choir, New England Conservatory Millennium Choir, and others. David now sings with the Washington Performing Arts Men and Women of the Gospel Choir and St. James Community Choir, both in Washington, DC. These opportunities gave him the ability to sing in concert venues such as Boston's Symphony Hall, the John F. Kennedy Center of Performing Arts in Washington, DC, and the DAR Constitution Hall. David lives in Baltimore, Maryland, and works for the federal government. When not singing, he enjoys traveling and aviation-related hobbies.

Ida Kamrara has been a featured vocalist with Gospel Night at Pops and Holiday Pops. She can be heard on Just 4 Praize's CD *Joy Divine*. Ms. Kamrara performs with the Boston Community Choir, NEC Millennium Choir, and Harlem Gospel Choir, as well as in the Langston Hughes play *Black Nativity*. She has appeared on local and national television. Being selected to sing at Gospel Music Workshop of America's New Artist Showcase was an honor. Her desire is to touch hearts with her voice. She is grateful to her family, friends, numerous directors, Conductor Charles Floyd, Dr. Dennis Slaughter, and Norris Welch for being supportive of her musical journey.

Ayeesha Lane has been singing since the age of eight at the encouragement of her grandmother Lorena. She has attended the historic Myrtle Baptist Church in West Newton since the early '80s where she currently serves as a worship leader. She is also a member of one of Boston's premiere gospel ensembles, Living Water. Ayeesha has been a member of the Boston Pops Gospel Choir since 1993.

A gifted speaker and singer and a spirited exhorter—these are just a few attributes assigned to the character of **Sharon Molden**. A native of Dallas, Texas, she is an active member and vocalist at the Messiah Baptist Church in Brockton. She currently serves as the director of the children's choir there and can be heard throughout New England singing with numerous well-known choirs and in many venues. For the past 26 years, Sharon has appeared as a lead vocalist and member of the Boston Pops Gospel Choir and has also been a featured vocalist during the Holiday Pops season. She recently was the featured artist for the Stonehill College Nakamichi Concert Series. Sharon has traveled extensively in the United States and throughout the world sharing her vocal talents and gifts.

Mildred E. Walker has been a member of the Boston Pops Gospel Choir for twenty years. She currently serves as the Music Director at Bethel A.M.E. Church in New Bedford and recently received her Bachelor of Arts in Music Education from the University of Massachusetts—Dartmouth, graduating magna cum laude. Mildred is a principal soloist in the National Center for Afro-American Artists production of Langston Hughes's *Black Nativity*, a production with which she has worked for over 25 years. She has performed with many well-known artists such as Barry Manilow, Patti LaBelle, Donald Lawrence, Kurt Carr, Diana Ross, Marvin Winans, CeCe Winans, and the late Daryl Coley and Walter and Edwin Hawkins.

Originally from Atlanta, Georgia, **Victor T. Washington, Sr.**, is participating in the Boston Pops Gospel Choir for his seventh year. He is a cast member and soloist in the National Center for Afro-American Artists production of Langston Hughes's *Black Nativity* and a member of the 100-voice Men's Unity Choir of Boston. He is also a member of the Concord Baptist Church, where he serves as the chaplain for the Brother-to-Brother Ministry and Brotherhood Chorus. Victor is a retired lineman, having worked for Verizon for 28 years, and is the devoted husband of Mildred E. Walker-Washington.

Berklee College of Music alum (Class of '86) **Vicki Zelski** has had music, both instrumental and vocal, as a part of her life since childhood. After graduating from Berklee, she sang backup and lead vocals in various bands and recording projects in the Boston area. She was a member of the professional *a cappella* group "all so jimmy," which won the New York Regional Harmony Sweepstakes competition in 1986 and released its recording, titled *Seven Ladies Painted*, the same year. In addition to the Boston Pops Gospel Choir, Vicki has sung with other Boston choirs including the Boston Community Choir, Millennium Choir, Tremont Temple Gospel Choir, Joyful Voices of Inspiration, and the UMC Euphonic Chorale. She has performed in two local theater productions, *Best of Both Worlds* at American Repertory Theater and *Violet* at Speakeasy Stage. A lifelong Massachusetts resident, Vicki is an animal advocate and volunteer for various animal welfare organizations. She currently resides in Arlington.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 13, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances, which featured his own arrangements, both at Symphony Hall and on the Esplanade. This season, which marks the 27th annual "Gospel Night at Pops," Mr. Floyd returns to lead the concert for the 25th time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

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Marie-Elle Merchant
Amina Michel-Lord
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Daisy Owens
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Margaret Ris
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9:40–10:45am	Jeffrey Engel, Southern Methodist University
10:45–10:55am	*Break*
10:55am–12pm	JOSEPH LUZZI, Bard College
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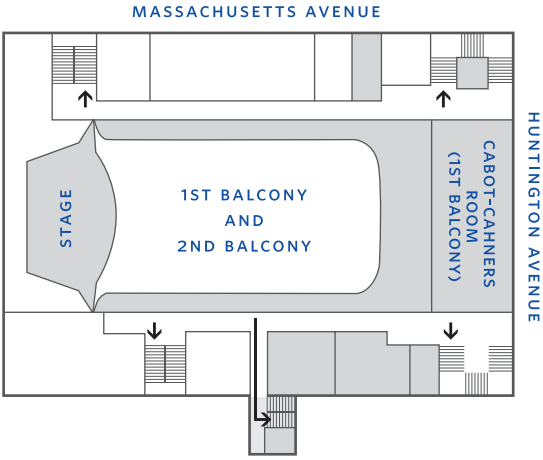

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Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, advance ticket ordering, and much more. For further information, please call the BSO Business Partners Office at (617) 638-9275 or email cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).

Mass Cultural Council

The program books for the 2019 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.

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